

COLLEGE ENGLISH

Vol. 14 • DECEMBER 1952 • No. 3

H. L. Davis	Kohler
Thomas Mann	Tedlock
Reading Improvement . .	Moulton
"Our Town"	Engler

For the Second Semester—

**Texts in the
major literary types . . .**

Biography

Steffens, AUTOBIOGRAPHY (Abridged). \$1.40
Strachey, QUEEN VICTORIA. \$1.40

Drama

Dean, NINE GREAT PLAYS. \$2.25
Hatcher, MODERN DRAMAS: New Shorter
Edition. \$2.25
Hatcher, MODERN AMERICAN DRAMAS.
\$2.25

Essay

Daiches, A CENTURY OF THE ESSAY. \$2.50

Novel

Forster, A PASSAGE TO INDIA. \$1.40
Lewis, ARROWSMITH. \$1.40
Lewis, BABBITT. \$1.40
Woolf, MRS. DALLOWAY. \$1.40
Woolf, TO THE LIGHTHOUSE. \$1.40

Poetry

Untermeyer, THE BOOK OF LIVING
VERSE. \$1.40

Short Story

Havighurst, MASTERS OF THE MODERN
SHORT STORY. \$2.50
Heilman, MODERN SHORT STORIES: A Crit-
ical Anthology. \$2.75

HARCOURT, BRACE AND CO. 383 Madison Ave., New York 17

Announcing

A *One Volume Edition* of a well-known and most
widely used survey text in English literature

THE LITERATURE OF ENGLAND

Single Volume Edition

WOODS, WATT, ANDERSON, HOLZKNECHT

Not merely a compression of the two-volume
edition, but a new book, redesigned and reset
in a new and distinctive type face.

The same outstanding scholarship and character-
istics so evident in the two-volume edition
are maintained.

THE LITERATURE OF ENGLAND

Single Volume Edition

will be on display at the M.L.A. meeting in Boston.

SCOTT
FORESMAN
AND
COMPANY

• Chicago • Atlanta • Dallas • New York • San Francisco •

Harper & Brothers



PUBLISHERS OF
THE AMERICAN COLLEGE DICTIONARY
TEXT EDITION

The leading modern desk dictionary

HARPER'S MODERN CLASSICS

The best of the low-priced reprints

34 titles in handsome cloth bindings at 95 cents

**THE HARPER HANDBOOK OF COLLEGE
COMPOSITION**

By GEORGE WYKOFF and HARRY SHAW

Brand new • modern • balanced • complete

**A COMPLETE COURSE IN FRESHMAN
ENGLISH**

By HARRY SHAW

The leading all-in-one Freshman text

HARPER & BROTHERS • 49 East 33d Street, New York 16

COLLEGE ENGLISH

AN OFFICIAL ORGAN of the NATIONAL COUNCIL OF TEACHERS OF ENGLISH

W. WILBUR HATFIELD, *Editor*

LA TOURETTE STOCKWELL, *Associate Editor*

ADVISERS

ELECTED BY THE SUBSCRIBERS

HAROLD B. ALLEN, Minnesota
WALTER BLAIR, University of Chicago
FREDERICK R. CONKLING, Manchester
NEAL CROSS, Colorado State College
OSCAR CARGILL, New York University
WALLACE DOUGLAS, Northwestern
KARL DYKEMA, Youngstown
RICHARD ELLMAN, Northwestern
JOHN C. GERBER, Iowa

JAMES HALL, University of Washington
VERNON HALL, JR., Dartmouth
MARVIN T. HERRICK, University of Illinois
ROBERT B. HEILMAN, University of Washington
ERNEST SAMUELS, Northwestern
WRIGHT THOMAS, New York State Teachers
College (Cortland)
HENRY W. WELLS, Columbia University
SAMUEL K. WORKMAN, Illinois Institute of
Technology

Vol. 14 CONTENTS FOR DECEMBER 1952 No. 3

H. L. DAVIS: WRITER IN THE WEST	Dayton Kohler 133
THOMAS MANN AND THE AGE OF UNREASON	E. W. Tedlock, Jr. 140
FICTION AND PHILOSOPHY IN THE EDUCATION OF TOM JONES, TRISTRAM SHANDY, AND RICHARD FEVEREL	Howard O. Brogan 144
"OUR TOWN" FOR COMMUNICATION CLASSES	Walter J. Engler 150
READING IMPROVEMENT FOR COLLEGE STUDENTS	Dorothy E. Moulton 156
NEW METHODS IN FRESHMAN ENGLISH	Frederick Sorensen 161
ROUND TABLE	
English Language Studies and the M.A. Program	Donald W. Lee 164
Testing Attitudes in Methods Courses	Maurice L. Rider 166
Henry James and the Undergraduate	Fred B. Millett 167
On Teaching English Composition	Harold E. Briggs 168
CURRENT ENGLISH FORUM	170
REPORT AND SUMMARY	172
NEW BOOKS	177

College English is published monthly from October to May by W. Wilbur Hatfield at 211 West 68th Street, Chicago 21, Illinois. Subscription price, \$4.00 per year, single copies 55 cents; in Canada, \$4.35; in other countries in the Postal Union, \$4.60 (U.S. currency). Orders for less than a full year will be charged at the single copy rate. Subscribers are requested to make all remittances in United States currency or its equivalent by postal or express money orders or bank drafts.

All correspondence about subscriptions, advertising, or editorial matters should be addressed to *College English*, 211 West 68th Street, Chicago 21, Illinois.

Notice to subscribers: If you change your address, please notify us and your local postmaster immediately. The post office does not forward second-class mail.

Entered as second-class matter September 26, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

[PRINTED IN U.S.A. BY THE UNIVERSITY OF CHICAGO PRESS]

AN APPROACH TO LITERATURE

BY C. BROOKS, J. T. PURSER
and R. P. WARREN

In the new edition of this well-known approach to literature, some of the longer selections in the previous edition have been replaced by shorter pieces. Included are 13 new stories, 56 new poems, and 7 new essays of contemporary interest or humorous content. The section on Biography has been enlarged, and the Drama section introduces Eliot's *Murder in the Cathedral*, Miller's *All My Sons*, and Maugham's *The Circle*.

As before, *An Approach to English Literature* stresses the fundamental purposes of literature and analyzes the basic techniques. Through an examination of representative examples of different literary types, it reveals the methods employed in literature to communicate facts, emotions, and ideas.

CONTEMPORARY ENGLISH LITERATURE

BY M. LONGAKER and E. C. BOLLES

This survey and estimate of modern English prose, poetry, and drama contains sharply-etched biographies of every leading literary English writer from 1900 to 1950, with an evaluation of the artistic contribution of each.

BACKGROUNDS OF AMERICAN LITERARY THOUGHT

BY R. W. HORTON and H. W. EDWARDS

To appreciate fully American literature, it is necessary to understand the social and intellectual forces which have guided its evolution. This fascinating book attempts to analyze the impact of philosophical, economic, political, and other theories on American writers.

APPLETON-CENTURY-CROFTS, INC.

35 West 32nd St.

New York 1, N.Y.



An English Anthology in two volumes

✓ SEVENTEENTH-CENTURY
VERSE & PROSE

by

Helen C. White, Ruth Wallerstein, Ricardo Quintana

In these two volumes, the authors present in chronological order works of the major authors in England during the seventeenth century. Volume I includes authors from the period 1600-1660; Volume II completes the century. The aim of the book is to present, in so far as possible, the entire works of the major authors, and to present them with little editorial intervention. The texts are taken from the best seventeenth-century editions and reproduced as accurately as possible. A survey of England, in the two eras, introduces each volume and lays a background for the literature presented. \$4.75 each volume

Handbook for the Research Scholar

✓ AN INTRODUCTION
to RESEARCH in ENGLISH
LITERARY HISTORY

by

Chauncey Sanders

Here is a book that is equally as useful in the seminar as on the reference shelf. It is the most complete single guide available to the methods and tools of scholarly research. Outlining basic principles of research applicable to any type of thesis project in the humanities, it instructs the student on how to proceed with serious research. Stith Thompson has contributed a chapter on folklore. \$5.50

THE MACMILLAN COMPANY

60 FIFTH AVE., NEW YORK 11, N.Y.



ENGLISH MASTERPIECES

The major works of imaginative English literature from Chaucer to the present day

In 8 Volumes. Edited by MAYNARD MACK, *Yale University*, LEONARD DEAN, *University of Connecticut*, and WILLIAM FROST, *Wesleyan University*.

Carefully edited and glossed, ENGLISH MASTERPIECES is based on the proposition that what students enjoy and should get in an introductory course are works of literature to be studied primarily as masterpieces of the imagination.

Excellent analytical introductions to each volume stress the works themselves, but also give some historical and biographical background. Complete works have been preferred to excerpts; unavoidable cutting has been done with a view to preserving the artistic value of the whole piece.

Each of the eight volumes contains about 340 pages, is 5"×7½" in size, printed in single column format. Available individually or as a set.

- VOL. 1 Age of Chaucer
- VOL. 2 Elizabethan Drama
- VOL. 3 Renaissance Poetry
- VOL. 4 Milton
- VOL. 5 The Augustans
- VOL. 6 Romantic and Victorian Poetry
- VOL. 7 Modern Poetry
- VOL. 8 Selected Prose

Published this year: Vol. 8—SELECTED PROSE

In response to a demand for a greater amount of prose in this series, Prentice-Hall is providing a new volume, SELECTED PROSE, which contains works from Malory to the present time.

THE PRENTICE-HALL HANDBOOK FOR WRITERS

by GLENN LEGGETT, *Ohio State University*, DAVID MEAD, *Michigan State College* and WILLIAM CHARVAT, *Ohio State University*

- Flexible treatment of usage, permitting the teacher to choose between formal and informal practice.
- Facsimile themes serve as models or learning devices.
- Research paper more completely and specifically treated than in any other handbook.
- Use of sparkling examples of contemporary writing (Shaw, Frost, Thurber, etc.).
- Clearly integrated and logical organization designed for the freshman who has a theme to write.

288 pages

5½"×8"

Published 1951

Send for Your Copies Today

PRENTICE-HALL, Inc. • 70 Fifth Avenue • New York 11, N.Y.

COLLEGE ENGLISH

Volume 14

DECEMBER 1952

Number 3

H. L. Davis: Writer in the West

DAYTON KOHLER¹

WILLA CATHER once declared that all art stems from the associations of youth and that a writer's basic material comes to him unsought in the years when he is not writing, before the age of fifteen. Her statement is as apt in the case of H. L. Davis as it was in her own.

H. L. Davis was born in 1896 at Roane's Mill, in southwestern Oregon, where his father was a country school-teacher. By the time he was out of his teens he had covered most of the state and worked at a number of its jobs. At the age of nine he was a printer's devil on a backwoods newspaper. At twelve he was punching cattle, herding sheep, and driving a derrick team for haying crews. He finished high school in a Columbia River steamboat town and became a deputy sheriff at seventeen, his chief duty being to keep as much law and order as possible among Mexican sheepherders and migratory shearing crews. Later he edited a paper in one of the sagebrush counties and attended Stanford University for a few months. During the first World War he served with the Seventh Cavalry on the Mexican border.

¹ Virginia Polytechnic Institute.

In the meantime, Davis had read one of the German poets and written some poems of his own. A batch of these was printed in *Poetry*; they received the Levinson Prize in 1919. He was singing cowboy songs over a Seattle radio station when H. L. Mencken persuaded him to give up poetry for prose. For the next five years he wrote short stories for the *American Mercury* and other magazines. In 1932, awarded a Guggenheim fellowship, he went to Mexico with the intention of writing more poems. Instead, he began his first novel, *Honey in the Horn*, which won the Harper Prize in 1935 and the Pulitzer Prize in 1936. Since that time he has published three more novels: *Harp of a Thousand Strings* (1947), *Beulah Land* (1949), and *Winds of Morning* (1952). *Proud Riders*, a collection of far western pastorals, appeared in 1942.

The events and surroundings of Davis' early life help to explain the back-country world of his fiction and the people in it. His region is Oregon, more particularly the Columbia River Valley and the high grazing country, in the homesteading period and after; and he writes of this territory with a frontiersman's awareness

of nature in all seasons and weathers. Landscape in his pages is a physical presence vividly re-created with details of sight, smell, and sound—sheep-camp meadows below the snowfields, rich river bottoms, clumped with wild crabapple and blackberry thickets, Coos Bay lashed by autumn gales, a waterhole where birds and animals came to drink at first dawn, frontier towns, squalid Indian villages, steamboat ports on the Columbia, the old orchards of abandoned farms, the wet-sap freshness of a sawmill clearing, the mountains after a blizzard, and the dry, dusty sagebrush country.

On occasion, Davis has left the western scene for other places—the North Carolina mountains, Natchez, Paris during the Reign of Terror, Tripoli—but always his geographical rangings are set in some clearly perceived relationship to the region which gives his work its center and its roots.

Few areas in American fiction have been more carefully examined in their sociological aspects. Sheepherders, cow-punchers, horse-traders, storekeepers, wheat-threshers, homesteaders, gamblers, prostitutes, sheriffs, badmen, Indian bucks and their squaws—all are accurately described and dramatically presented. These people are not abstractions of vice and virtue, however, as they are in popular "Westerns." Because they function in a special region and at a particular moment in history, their significance extends and deepens the implications of Davis' work, for they make up the unsifted, drifting society of an arrested frontier. They are the backwash of a pioneer movement turned back at the edge of a continent to despoil a promised land which, as they discovered too late, already lay behind them, not ahead. In addition, their trades and skills allow Davis to round out his regional pattern

with a variety of relevant details: information about frontier cookery and dress, hunting lore, Indian tribal customs, backwoods politics, songs, and jokes, the routines of sheepherding, wheat-ranching, and hop-picking. A brief foreword to *Honey in the Horn* states that he had originally planned to put into his book a representative of every calling in Oregon during the homesteading period between 1906 and 1908, until limits of space and consideration for his readers deterred him.

The story of *Honey in the Horn* is simple and straightforward. Clay Calvert is a sixteen-year-old waif living at Uncle Preston Shiveley's run-down toll-bridge station in the Shoestring Valley. For his part in a jailbreak which frees Wade Shiveley, Uncle Preston's outlaw son, he becomes a fugitive in the timber country. Later Clay and a horse-trader's daughter, Luce, strike off on their own and winter near Coos Bay. In the spring they join some homesteaders moving into the dry lands east of the Cascades. When Wade Shiveley reappears, the emigrants track down the outlaw and lynch him. Clay and Luce are separated, and he wanders from one job to another for a year. Clay suspects the horse-trader of murder, but, when he overtakes the trader's outfit, he finds Luce alone and her father dead. Reunited, they throw in their lot with a wagon train headed west to the construction camps of the new Harriman railroad.

It is a story of the place and time, admirably sustained by a lively chronicle of frontier life and legend. Davis has a talent for comic portraiture, and the brief yarns scattered so profusely through his first novel contain some of his best writing.

Uncle Preston Shiveley, who held that taking a man's time was stealing and

punishable as such, is a typical example. When a coyote cornered three lambs in his barnyard, he interrupted the writing of a pamphlet long enough to shoot the coyote; then he shot the lambs for having caused the disturbance. He had chased his two worthless sons off his place, with the court's permission to shoot them if they ever trespassed again. After that he had peace until Wade Shiveley killed his brother in a drunken fight. Uncle Preston buried his dead son, sent home their Indian squaw, and went quietly back to his history of Oregon statutes. The squaw was not the same one the Shiveley brothers had traded to a shearing crew for a secondhand pistol.

One of Uncle Preston's neighbors was old Phineas Cowan, who had so many squaws around the countryside that he could ride for two weeks and not double on his tracks for a single mile or a single night. Another was Orlando Geary, the deputy sheriff, a man without enough imagination to be afraid, who in the early days went out after some Indian horse thieves and brought back the horses and the Indian chief's liver, which he ate raw as a warning to other thieving braves. Old-timers in the valley still remembered Peg-Leg Simmons, who had shot his foolhardy oldest son to save the rest of his family during an Indian raid. Foscoe Leonard named his hounds after famous preachers—Reverend Spurgeon, Henry Ward Beecher, Dwight Moody. Over on the Coast Range lived a storekeeper's wife who, refusing to speak to her husband for weeks on end, could ease her exasperated feelings only by throwing his hat and shoes into a mudhole. Joel Farlow, on the other hand, was so longwinded that he never stopped talking to the preacher summoned for his daughter's shotgun wedding until after the prospective bridegroom had escaped

from the smokehouse and the daughter had had her baby. Another great talker was Mrs. Yarbrow, who each year got herself into a new lawsuit because a filled courtroom provided the only suitable audience for a recital of her grievances and ills.

As Bernard DeVoto has pointed out, there is no boundary line between the real West and a land of fantasy. Stories like these, told with poker-face gravity and in a tone of garrulous reminiscence, give *Honey in the Horn* a proper touch of the fabulous as well as a vitality and a wild poetry unmatched in our literature since the time of Mark Twain. Reviewers, reading this back-country miscellany, tagged Davis as a belated teller of tall tales. The same reviewers were mistaken, however, in supposing that same humor, useful as a means of controlling his material, to be the final effect of his writing. Picaresque adventure and tall-story humor are not enough in themselves to make *Honey in the Horn* a novel which continues to outlive its publishing season.

The true center of the book is its core of irony, insight into the contrast between illusion and reality in the story of the West. The tensions of this irony give Davis' work the weight and substance of serious art. His subject is the frontier experience—a conditioning factor, even though indirectly, in the lives of most Americans, for the pioneer story has never lost its hold upon the collective imagination. Because the frontier gives shape and life to our national myth, we have preferred to see its story in romantic outline, an account of individual enterprise and heroic achievement, with little regard for the cost in economic waste, hardship, lost hopes, and eroded human values. Oregon, in the homesteading era, was a frontier over which the

first waves of settlers had already passed. Although the pioneer effort had reached a dead end, its aftereffects were all too apparent. The migratory society of Davis' novel cannot rest. Holding to the illusions of their fathers, they must always be attempting a fresh start, but among them the pioneer virtues of energy and optimism have dwindled to restlessness and discontent. Deriving unmistakably from the writer's own observations on a late frontier, *Honey in the Horn* presents a contemporary's account of all that had happened before at every halt of the westward advance.

One scene, in particular, establishes Davis' point of view. During his wanderings Clay Calvert works for a time on the Helm wheat ranch. One night he rides with Mrs. Helm, who is sick and dying, over the four thousand acres to which she and her husband have given their lives, and he hears her story of the land the Helms own—the donation claim they planted first, the acres they grubbed to pay for when money was scarce, the section they bought cheap after the Indians who claimed it had been murdered, the farm they got after the young couple on it had almost starved to death trying to make it pay, the strip they bought from a dishonest land-office agent, where her children, now runaways from home, had worked as soon as they could guide a plow. Here is the grimmer half of the pioneer story in ironic miniature: the price in toil, violence, and grief for those who took the land, the hopes on which materialism fed, the lost heirs who would never inherit.

Davis did not publish another novel for twelve years. When *Harp of a Thousand Strings* finally appeared, reviewers seemed puzzled by a work so completely different from *Honey in the Horn*. Briefly, the book tells how a western town was

named. One night, while Tripoli is being bombarded by United States naval guns, three young Americans take refuge in an old warehouse. There they encounter Jean-Lambert Tallien, one time Citizen President of the National Convention, now an obscure consular official under Napoleon. During the long night they listen to his story of his rise to power and eventual ruin because of his love for the notorious Thérèse de Fontenay. Commodore Robinette, the Indian Jory, and Melancthon Crawford, prisoners escaped from the pasha's dungeons, are an ill-sorted trio, but Tallien tells them his story because he sees each young American marked by one phase of his own life: ambition, love, vengeance. Thérèse de Fontenay, disguised, is also in the warehouse while Tallien speaks; the Americans see her face, still beautiful, for only a moment. Years later, when their natures have made them what they are, whoremaster, murderer, and thief, the time comes for them to name the frontier town they have founded. Each remembers the woman he had seen when they were young, and so out of the bloody turmoil of the French Revolution Thérèse de Fontenay gives her name to a trading post in the Osage country.

Judged by any standard, *Harp of a Thousand Strings* is first-rate historical fiction, a novel joining the events and personalities of revolutionary France to the development of the American West, the whole illuminated by a theory of history which asserts that even "obscure and unmeaning lives are not yielded to forgetfulness forever: their land still lives and they contributed by some weight of being to make their land what it is: good or bad, great or small, it all counts the same in the gathering of stories by which a land maintains its hold on life." And history itself is the thousand-stringed

harp of the title, an instrument capable of endless vibrations and echoes.

Harp of a Thousand Strings is a novel over which Davis must have labored with patient craftsmanship. Its underlying theme is the reverberations of history between great events and small, a subject requiring a more calculated method of presentation than the loosely episodic form of *Honey in the Horn*. The novel is contrapuntal in design. The American frontier, the Barbary wars, and the French Revolution are introduced in turn for thematic effect, later to be alternated and combined in a pattern of variation, dissonance, and resolved harmony. Davis uses technique to uncover his subject and reduce it to a form appropriate to the sensuous, epigrammatic texture of his style. The pattern is also based on a system of triads: the three settings, America, Tripoli, and France; the three Americans, each corresponding to one of the drives in Tallien's career; the three moral choices Tallien must make, and their consequences; the three organic divisions in the structure of the novel. If the new critics had been reading historical fiction in 1947, they would have found in *Harp of a Thousand Strings* a novel to match their passionate concern for technique.

Beulah Land marks a return to the manner and material of *Honey in the Horn*. It is the story of a westward faring to Oregon in the last century, an experience commonplace enough at the time and not without heroism, although the people involved never realize that they are agents of manifest destiny. In the 1850's, after accidentally killing a backwoods bully, Ewen Warne leaves the North Carolina log village where he tended cattle owned by survivors of the Cherokee Nation. With him go his half-Indian daughter Ruhama, a white boy

whom the Indians call Askwani, and an outcast squaw named Sedaya. Eventually, after Warne's death, Askwani and Ruhama make their own way to the Cherokee Agency. There Ruhama marries young Savacol, a gambler. But Savacol dies in an almost forgotten engagement of the Civil War, and Askwani and Ruhama begin their wanderings once more, settling at last in the Horse Heaven country of eastern Oregon.

Life and death, time and change, the long struggle that ends in triumph or defeat—these are the matters that count most in this novel. Like *Harp of a Thousand Strings*, it can be read on different levels. On one it is a pioneer adventure story, enlivened by hilarious or tragic detail. On a second it is an account of the patience, courage, devotion, hard work, and haphazard circumstances that made a nation. On another it is a picture of frontier society before and after the Civil War. Finally, and most important, it is a psychological study of the kinds of love possible for all in a free society and a new land—love of place, of country, of freedom, of men and women; loves devoted, kind, selfish, treacherous, cruel—and what they do to human character and lives. "There should be a place somewhere," Ruhama thinks, "in which people could love without being shamed or frightened or exterminated by it."

Narrower in scope than its predecessors, *Winds of Morning* is in some respects the best novel Davis has written. Within its compact framework he brings together the themes which have previously engaged him: the West, the past, the world of nature, the ground swell of history, the ironic contrast between appearance and reality, the imperatives of love, the necessity and consequence of moral decision. As in *Harp of a Thousand Strings*, he has his material under objec-

tive control, for he employs a narrative device which permits him to separate whatever is spectatorial and passive in his writing from the primary flow of action. In *Honey in the Horn* there are scenes in which Clay Calvert and Davis tend to merge against their common background, so that it is hard to distinguish between the hero's sensibility and the writer's. In *Winds of Morning* Davis avoids this process of interfusion by means of a narrator, a young deputy sheriff who tells his story in the first person. The point of view is deliberate and dramatic. The fact that the story is being told long after the events described allows meanings to show through which were not apparent when the action was going on. Thus action and reflection function on different planes, paralleling but never overlapping, in a quietly paced narrative displaying at every point the working of the author's skeptical, inquiring mind.

For this is what Davis offers in *Winds of Morning*—shrewd insight into men's motives and wry reflection on human behavior. The scene is the middle Columbia River country about thirty years ago. The central action, involving a young deputy, an old horse herder, a frightened Mexican boy, a ranch foreman's runaway daughter, four shootings, and two deaths, is precipitated when Amos Clarke, the sheriff's young assistant, is sent to help the old herder trail a band of horses to upper pastures in the mountains. But the action of the novel is less important than the underlying meanings it discloses. What gives the book density and weight is the way in which profound issues of modern society are presented, almost casually, in terms of human violence and of man's inescapable relationship with his natural environment. Young Clarke comes close to the central thought of *Winds of Morning* when he says:

In old Hendricks' younger days, there had been more value set on people. Nature had been the enemy then, and people had to stand together against it. Now all its wickedness and menace had been taken away; the thing to be feared now was people, and nature figured mostly as a safe and reassuring refuge against their underhandedness and skullduggery.

This reflection is reinforced by the basic symbolism of the novel, for Davis builds his narrative upon a contrast between the low valley country and the mountains. They are also the unreconciled opposites of a journey which symbolizes the young deputy's initiation into manhood and social responsibility, as well as his realization of what this country had meant to the men who saw it first. The valley becomes associated in Clarke's mind with a society grown selfish and corrupt; it is the place of ugly towns and run-down farms, of bought juries, crooked dice games, cheap girls, drunkenness, brutality, greed. But as the herder and the deputy travel into the mountains, the moral climate of the book changes. There the efforts of men carry more weight in deeds of bravery, pity, and love. The setting is rough and filled with threats of violence, but it has natural beauty and is still close to the frontier past. In the mountain sequences the true moral stature of old Hendricks is at last revealed. From him the young deputy learns that men cannot exile themselves from their own pasts or their children's future. This symbolism is constant but never forced. It derives from meaningful particularity, of a place, a people, and a time, which gives a sense of universality to regional writing, and it is as appropriate to Davis' novel as the colloquial rhythms and precise imagery of his style.

Style, in fact, is one of the qualities setting Davis apart from the sagebrush romancers, who use the same materials with vastly inferior effects. Many readers have little regard for style; to them it is

something finicky or precious, verbal decoration for aesthetic effect. But style is technique as well as language, and Davis must be considered as a stylist if his work is to be viewed as an artistic whole. His use of language is always expert. Serviceable, supple, it is capable of a variety of effects. Unlike the practice of many writers who cultivate style and give it the stamp of their personalities in any context, Davis' method is to fit the rhythm, tone, and imagery of his style to the requirements of scene or character. The result is stylistic evocation.

Illustration may be useful. In *Honey in the Horn* Clay is shown riding across the alkali flats in pursuit of Luce, who has left him. Note how the tone and images are in keeping with his physical weariness and disturbed state of mind:

There was little over the divide to measure by except the time it took to traverse it. He set his marks on a juniper in the distance and rode to it, and set them on another and rode to that. . . . There were places where spots in the clear air expanded with heat and magnified distant sections of the scenery so they seemed only a few feet away, and then they would go on expanding until they got gigantic, until a couple of sage-rats cutting grass would look as big as colts, and then they would vanish as if they had been dissolved in water. . . . All this was the effect of reflected sunlight from dazzling white ground against perfectly clear air. The final effect was that the glare beat against his eyeballs until it was agony to move them. . . . Then the sun went down and blackbirds and yellow-hammers flew in the salt-bush, and the mare did quit.

Here is a sample of the relaxed tall-story rhythms of a narrative art which flourished in pioneer cabins and on the cow trail:

The year Deaf Feagles died with snakes in his boots was the year Ira Humason started coming home with them in his; and the year Warnick Martin chopped a tree down on himself and left fifteen kids was the year Ross Morningstar's wife started having another youngster every time he shook a pair of overalls

at her. The year Anse Tucker got dragged to death was the year the Indian kid at the station started to break horses, and that seemed to have been the regular order of developments around there, taking them straight through. Some of them never developed any definite character at all. None of them did until somebody died and left one vacant.

One night, between consciousness and sleep, the young deputy in *Winds of Morning* has a vision of Calanthe, the ranch foreman's daughter. At the time he is unaware of his real feelings toward the girl, object of his pity and love, as he seems to see her standing in chill sunlight beside an old watering trough:

Calanthe stood beside it, her hair lifting and settling as the wind moved and dropped, looking at me questioningly, holding something clutched tight in one hand. She had asked something; I didn't know what it was and couldn't hear what I answered, but she held out her closed hand, looking at me half-doubtfully, and spread it open, palm up. A small dark bird flew out from it into one of the oak clumps. She didn't watch to see where it went. She kept on watching me, picking aimlessly at a little tuft of bird's down that was stuck between her fingers.

The vision of Cathy Earnshaw at the lattice in *Wuthering Heights* comes to mind here, but Davis' effects are never midnight-haunted. His literary kinship is clear. His novels, regional in setting and theme but more broadly American in spirit and significance, belong to a literary tradition going back beyond Mark Twain to the anonymous storytellers of the frontier. They shaped an indigenous art, a regional tradition complete with geography, subject matter, and a cast of characters, which gives the West a usable past, rich and moving even in its violence.

H. L. Davis is a worker in this tradition. Like Walter VanTilburg Clark and A. B. Guthrie, Jr., he is reclaiming the realities of western experience from the writers of two-gun epics and the clichés of Hollywood. He also holds his balance

true between the pitfalls of landscape mysticism and anthropological sentimentality, which have in many instances falsified the imperatives of the region. While critics have labored to sustain lesser talents among the imitators of

James, Hemingway, and Joyce, Davis has quietly produced four novels of technical expertness and moral insight. The work is his own and in the native grain. Criticism, if it hurries, can still catch up with his achievement.

Thomas Mann and the Age of Unreason

E. W. TEDLOCK, JR.¹

Intellectual recognition of bitter truth turns into hatred and contempt for mind itself.—ESSAY ON SCHOPENHAUER.

IN MANN'S *The Magic Mountain*, young Hans Castorp, about to begin a career in the solid fashion of his forefathers, is forced by an attack of tuberculosis into a fantastic search for knowledge and understanding, a satisfactory Weltanschauung. His fever is a symbolic fever of the soul, and in the international society of a Swiss sanatorium this "delicate child of Nature" is exposed to the conflicting ideologies and much of the decadence of pre-World War I Europe. Like Mann, he is the middle-class man thrown from common sense and propriety into the broader range of sensibility and apprehension of the artist, or, in the Castorp role, the seeking intellectual. Forced to the edge of the most dizzying precipices of irrationality and death, he rebounds from shock and fear into something of the naïveté and trust that must have characterized many a liberal in the ferment that cast them into war.

There is something of the Faustian in Hans Castorp, but not in the giant, tragic sense. He displays the dilettanteism of the delicate child who is confident and resourceful. There is a touch of death

about him, beginning with his burgher forefathers and extending through his own intense interest in the deaths of his fellow-patients. Unreason and reason seem to draw him equally, but the humanist Settembrini is his most sympathetic guide. As for life as opposed to death, he is ultimately drawn to admiration and discipleship of the lusty, vital, and irrational Herr Pepperkorn, who in his own desuetude kills himself in resignation to the attachment of the young man to the symbol of love and a life-force, that mysterious figure of irrational attraction not altogether sexual, and not without taint, Claudia Chauchat.

Young Castorp is a sick man seeking his cure. For the sake of the theme of this essay, he can be said to be both modern man and Thomas Mann. Around him, as Thomas Mann's creature, gather the experiences, the compulsions, the conflicts that characterize the artist's work. Chief among these is the conflict between reason and unreason.

Mann has called ours a century of irrationality. This summation is implicit in the imaginative preoccupations of his work before the crisis of his choice

¹ University of New Mexico.

between naziism and exile in the thirties. In a very early short story, "Little Herr Friedemann," written before *Buddenbrooks*, Mann's characteristic dualism between reason and unreason is adumbrated. As so often happens in the early work, unreason and death triumph. Friedemann is put into a position of utter dependence upon mind through being dropped and injured as a child (by a *drunken* servant) so that he is a hunchback. He succeeds in constructing a successful life for himself, a restricted life of minor sensual pleasures and Platonic enjoyment of beauty. He has transcended the physical and irrational side of himself. Then one day he encounters it in irresistible form in one of those mysterious, fatal women of Mann's, inexorably, pitilessly aware of his sublimated need and his weakness. He ends in utter abasement of himself and death at the feet of the woman. It is excellent Mann, indicative of the later work. Little Herr Friedemann's predicament is complexly woven; already in imbalance, once his irrational side—that stemming from Nature—is stung into action, it sweeps him to defeat and doom; he has no choice. The intellectual content of the theme is probably closer to the traditional conflict between spirit and flesh than to a Freudian eruption of the Id against the Superego. Mann had not yet moved to the knowledge and utilization of Freud that appears later. A naturalistic spirit is evident in Friedemann's utter necessity. Mann's study of Schopenhauer and Nietzsche at this time is pertinent to the question of his world view, as we shall see later.

In 1911 one of Mann's most famous stories appeared, *Death in Venice*. Here the problem of little Herr Friedemann was posed in terms of the artist, Aschen-

bach, and his discipline. At the height of his career, Aschenbach, strained and worn, feels a compulsion to leave his work for travel and play. From the beginning, signs of decadence appear in him, and there is quite a bit of exposition of this. Aschenbach has rejected "a flabby humanitarianism" for the creation of heroes who, like the leaders of the age, are born of weakness through will and discipline. They stand precariously on the edge of the abyss. Aschenbach, in the artificial strains of his artistic discipline, incarnates this incipient collapse. He ends as a degraded old man, hair dyed, cheeks rouged, in homosexual pursuit of a beautiful boy in plague-ridden Venice. He dies as he contemplates the perfect form of the boy; the circle has come round; the selfish attempt to transcend the conditions of life in his art has brought him to perverse love of his own immaturity. Mann inserts a passage from Plato's *Phaedrus* (one thinks of Alcibiades' love for Socrates) which points to the artist's dilemma. If the artist turns from knowledge, which "sets no store by form" but is understanding and forgiving, to detachment and form, he is led to intoxication and desire, which "may lead the noblest among us to frightful emotional excesses, which his own stern cult of the beautiful would make him the first to condemn." The artist, like the man, is caught between the poles of the dualism, reason and unreason.

In 1930 Mann's "Mario and the Magician" carried his theme of the irrational into Fascist Italy. Here a family on vacation encounters much more than it expected in the vaudeville show of Cavaliere Cipolla, the magician. He does more than tricks and straight, amusing hypnotism. Gradually he overpowers the minds and souls of his victims from

the audience and debases them to his will. The focal point is his triumph over the lovable Mario, who resists valiantly but is forced to the last obscenity of kissing his monstrous master. Then, restored to awareness of his actions, he assassinates Cipolla. The father of the family, reassuring his children, calls this deed "an end of horror, a fatal end. And yet a liberation—for I could not, and I cannot, but find it so!"

Such a conclusion was forecast in *The Magic Mountain*. There Hans Castorp, near death by freezing on his wild, irrational skiing expedition, has a vision of a temple before which Greek-like figures live a life of beautiful grace and decorum. The scene is idyllic. But behind the fair façade of the temple he finds horrible blood-sacrifice going on. Here again is Mann's dualism. Hans Castorp, despite this frightful challenge of the possibility of the good life, affirms his faith. At the end of the novel, as Hans, after all his struggle toward understanding and life, is forced to wander a hunted thing across a World War I battlefield, Mann himself gives an *envoi*. Perhaps one day in this world love will dawn.

Despite any such affirmation, and certainly before we can call it an easy one, we must remember that Mann's art is founded on this dualism between reason and unreason in human life. And if we are to weigh in his art what pervades it most thoroughly, we must conclude that it is the force and terror of the irrational. Mann has traced for us the origins of this dualism in his essay on Schopenhauer. At the very outset of his career his reading of the great pessimist came to him as a critical intellectual experience. The accuracy of his reading of Schopenhauer is not in question. What he got from it is pivotal.

The artist, Mann says, was first

brought into his own by the philosophy of Plato, in which he mediates between the poles of a duality. He "may owe his bond to the world of images and appearances—be sensually, voluptuously, sinfully bound to them, yet be aware at the same time that he belongs no less to the world of the idea and the spirit." He is a mediator "between the upper and the lower world, between idea and phenomenon, spirit and sense." For Kant as well as Plato the true reality lay above the phenomenal. With this higher reality Schopenhauer did a bold, "even scarcely permissible," thing: he defined it as the will to live, "a blind urge, a fundamentally uncaused, utterly unmotivated force," greedily, ruthlessly demanding objectification, so that "its original unity became a multiplicity—a process that received the appropriate name of the *principium individuationis* (the principle of individuality)." Mind, knowledge were servants of the will, rationalizing our instincts, a conception that contains "much that is humiliating and deplorable, much that is even comic." It is necessarily a pessimistic conception, for the will in its individuation loses its unity, is divided against itself, and satisfies itself "in the most frightful way in the world and through the world which it has brought forth, and which, born of greed and compulsion, turns out to be a thing to shudder at."

Release from this world of individuation lies not in death (a recurrent motif in Mann's fiction), which belongs to the phenomenal world, but in intellect. In exceptional circumstances, intellect may achieve sovereignty: "knowledge wrenches itself free from will, the subject ceases to be merely individual and becomes the pure, will-less subject of knowledge. We may call it the aesthetic state." Schopenhauer, in his torment, blessed art, whose creation of beauty is

"without interest," as Kant put it—as Schopenhauer put it, "without reference to the will."

In the ethical sphere, too, humanity may transcend the will. In a state of individuation, "there was no trace of freedom left and accordingly little praise or blame." Everything that befell men "happened exactly right." Escape from the egoistic, amoral trap of the *principium individuationis* lies in seeing it as what it is. To the good man "the veil of Maya has become transparent; he has lost the great illusion whereby will, in its multiple manifestations, here starves and suffers, there enjoys, because it is after all the same will, and the same torture, which he thus both invokes and suffers. Love and goodness are sympathy."

Speculating on the duality of Schopenhauer's nature, Mann has this to say:

Here is a bipolar nature, full of contrasts and conflicts, tortured and violent; after its own pattern it must experience the world: as instinct and spirit, passion and knowledge, "will" and "idea." But suppose he had learned to reconcile them in his genius, in his creative life. Suppose he had understood that genius does not at all consist in sensuality put out of action and will unhinged, that art is not mere objectification of spirit, but the fruitful union and interpenetration of both spheres, immensely heightening to life and more fascinating than either can be by itself! That the essence of the creative artist is nothing else . . . than sensuality spiritualized, than spirit informed and made creative by sex!

This, I suggest, is Mann's own credo, which he tends to realize in his art. Reason and unreason oscillate to produce both its tensions and its unity, its tone and mood, its characteristic imagery. After Schopenhauer, Mann was to learn more of the subtlety and power of the irrational. Indeed, he sees Schopenhauer as the father of modern psychology (not in a strictly historical sense), with a line running from him through Nietzsche to Freud, for "at bottom all

psychology is the unmasking, the acute, ironic, naturalistic perception of the riddling relation that obtains between the reason and the instincts." This latter phrase suggests better Mann's scalpel-like analysis of his characters than his glowing words about integration.

Certainly little Herr Friedemann, with the cards all stacked against him, dies a miserable death before the symbol of the instinct he cannot fully subliminate. Aschenbach's death in Venice is a sorry picture of the failure of the intellectual. That delicate child, Hans Castorp, comes through the alternate pulls of reason and instinct relatively unscathed, only to end in the nightmare of battle. Some case can be made for the side of reason in these, but on the whole they are most delicate and desperate perceptions of the irrational. If by tone and implication they cry out against imbalance on that side, they still contain the imbalance. Mann's case, as he puts it, rests chiefly on the conception of art as holding disparates in equilibrium, and on the aesthetic state of disinterested contemplation. Probably so, given the acute reader within a humanistic tradition; without that tradition little Herr Friedemann might become grist for the eugenics mill. Most reassuring of all is the record of Mann's own behavior.

At the end of the essay on Schopenhauer, Mann writes:

The twentieth century has in its first third taken up a position of reaction against classic rationalism and intellectualism. It has surrendered to admiration of the unconscious, to a glorification of instinct, which it thinks is overdue to life. And the bad instincts have accordingly been enjoying a heyday. We have seen instead of pessimistic conviction deliberate malice. Intellectual recognition of bitter truth turns into hatred and contempt for mind itself.

This is a savage indictment. Who is guilty, or most guilty? Hardly the artist as Mann conceives of him, but rather

the propagandist of politics, who reduces complexity to the simple, terrible mechanics of hate. Occasionally in literature, from the depths of real despair, there is a burst of nihilism, but even this, not having its way, can be defended by the new humanist, no longer sure the naturalistic view has nothing to say. Mann adds: "Yet the anti-humanity of our day is a humane experiment too in its way. It is a one-sided answer to the eternal question as to the nature and destiny of man." He thinks that "we palpably need a corrective to restore the balance," and that the philosophy of Schopenhauer he evokes in his essay "may help to bring to birth a new humanity of which we stand in need, and to which it is akin: a humanity above dry reason on the one hand and

idolatry of instinct on the other." It is the artist, mediator between two extremes, who can show the way to this.

In Mann's latter days as exile from fascism and champion of human rights, he has had the greatest popular fame he will have in his lifetime. For humanism he became a conspicuous hero, vindicating humanism's belief that the great artist is inevitably on the side of right reason, that the poets will yet be, beneficently, "the unacknowledged legislators of the world." Already the political crisis that produced this role has faded before another involving a different, if analogous, conflict. It is disheartening to observe that the propagandists of the new quarrel are often as ignorant as the old of his meaning and stature.

Fiction and Philosophy in the Education of Tom Jones, Tristram Shandy, and Richard Feverel

HOWARD O. BROGAN¹

SEVERAL times I have suggested to graduate students working simultaneously in English and education that they study educational theory in the novel. These suggestions have come to nothing. Apparently advisers in education share a general popular disinclination to believe that the arts have anything to teach on such a subject. This feeling is a tribute to the skill with which the novelists have hidden their intentions in their entertainment, though these intentions are unmistakable to a careful observer. My purpose here will be to disengage from the artful narrative of three representa-

tive English novels a continuing tradition of educational theory and to make any reflections that seem appropriate upon the place of instruction in the novel.

The three novels to be considered are *Tom Jones*, *Tristram Shandy*, and *The Ordeal of Richard Feverel*. In each of these the education of the titular character is of central importance. All three are critiques of empirical educational theory: *Tom Jones* and *Tristram Shandy* of early theory stemming directly from Locke, *Richard Feverel* of such a nineteenth-century adaptation as is to be found in Herbert Spencer's essay on education. They are also related by direct influence, for

¹ Syracuse University.

Sterne is fully conscious of Fielding, and Meredith of both Fielding and Sterne.

Both Fielding and Sterne consider the educational consequences of believing with Locke that the mind is at birth a *tabula rasa* upon which character is written by sensory experience as organized by human associations. Their conclusion seems to be that human association is an even greater determinant of character than Locke supposed, but not necessarily, as he supposed, because of the importance of sensory experience writing on the blank sheet of the young mind.

Fielding has the strong sense of the importance of birth proper to one of his aristocratic background. Tom, the illegitimate child of sinful but genuine love, has a basically good nature. Blifil, the legitimate child of a selfish marriage in which the spouses hate each other, has a basically bad nature which nothing can change.

Sterne's position on the theory of the *tabula rasa* is more equivocal. Walter Shandy believes that the way in which a child is conceived is of the greatest importance and that his son Tristram's misfortunes began nine months before his birth with the disastrous circumstances of his conception. This might be nothing but Walter's whimsical nature except that Tristram has the constitutional malaise of his family, which he could presumably get only through heredity.

This constitutional weakness is sexual impotency, symbolized by the long succession of short noses by which the fortunes of the house have been brought low. Conceived at an advanced age and only from a sense of duty by a father from a weak stock to whom love has become, as the reader is specifically informed, a very infrequent occupation, conceived moreover at a moment of dis-

persed interests and relaxed spirits because of a preposterous Lockian association of disparate ideas, Tristram is naturally doomed to be the last of his ill-fated house.

But, then, is the power of his love interest not something that every individual has by heredity, something which sensory experience cannot possibly create on the blank sheet of a new mind? Love is life; and Fielding too is very careful to give Tom the powerful impulses appropriate to one born of irresistible passions bursting through conventional restraints and to deprive Blifil, the child of lovelessness, of all such impulses. Blifil is never tempted as Tom constantly is by the sins of the flesh, and he even desires Sophia far more to thwart Tom and to hurt her than from any sense of her beauty.

Many great philosophers appear to have been unusually temperate by nature, the cause or the result of intense thought; and certainly for one basing his philosophy on the senses Locke lays little stress on sexual drive. Fielding with his full-blooded animal constitution and Sterne with his exquisite though doubtless diseased sensitivity were not likely to overlook so gross and yet so delicately pervasive a part of life. Here is something at the heart of human existence which experience may alter but cannot control, something incalculable and very disruptive of any system which ignores or minimizes its strength. Sex is therefore the key point in the critiques of Lockian educational theory by Fielding and Sterne.

Not that Fielding and Sterne repudiate Locke. Quite the contrary. They accept the educational techniques proposed in Locke's *Thoughts concerning Education* with little question. Neither Tom nor Tristram is sent to school,

probably because of Locke's strong objections, and both boys are gently reared, as Locke advises, being corrected whenever possible by admonitions rather than by blows and living in the bosom of well-regulated households and under the watchful eyes of adults who are as affectionate as Locke suggests but also as firm and just. Both novelists seem to agree with Locke that such an educational procedure is about the best that one can conceive.

They do not share Locke's confidence that such controls will largely solve the problems of growing up, however, for they foresee that the main drives of life, aided by such misunderstandings and temptations as no human prescience can avoid, will almost certainly carry youth outside the bounds of the system.

Tom is a good example of normal young manhood, as is indicated by giving to him the kind of type name that indicates an Everyman. He is better-looking and more courageous than most young men are but not more intelligent or stronger willed. In spite of the pains of his tutors, the sermons of his guardian, and a genuine desire to do the right thing, Tom is easily seduced into evil. Once "in bad," he sinks rapidly down to becoming the kept man of a wealthy older woman. Even eighteenth-century readers thought Fielding went too far in making a hero of such a character.

Fielding's purpose is clear. He wants to indicate that the seeds of virtue can be planted by education but that they must grow up by themselves, running such natural hazards as fall to their lot. With a good deal of inner strength and endurance and a little luck, the plant will survive very harsh treatment and still bring forth good fruit. If perfect environment were needed to mature virtue, that would be a quality much rarer even than it is.

Fortunately only reasonably favorable conditions are necessary to a hardy shoot, while a bad planting like Blifil will go down in spite of apparently perfect conditions.

Moreover, Fielding is determined not to show Tom better than he is, however shocked the conventional may be, in order to indicate the possibility of late salvation. Human virtue is to him not in passively remaining spotless, like a napkin, but in growing up clean and strong, even if from a dung heap. In the process he trusts more, with Locke, to the conditions of habitude based on human associations than to abstract principles. Tom's two tutors, Square and Thwackum, represent extreme confidence, respectively, in rational persuasion and in violent authority; but, by being defective as men, they vitiate the principles they seek to teach. Tom is saved by emulating the example of Allworthy (whose allegorical significance is stressed by giving him a home called "Paradise Hall") and by his ardent though frequently interrupted pursuit of the bewitchingly attractive Sophia, who is also wisdom.² Everyman cannot be handed the good life on an educational platter. He has to achieve it for himself by learning to be wise.

In *Tristram Shandy* is to be found an even greater distrust of the power of the rational intellect to compensate for native deficiency than in *Tom Jones*. All Walter's fantastic speculative notions constitute a futile attempt at such compensation, and all of them succeed only in making a bad matter worse. His opinion that the hereditary weakness of the Shandy family can be alleviated by proper conception of his children only convinces him of the perilous condition of

² The significance of Sophia's name I owe to Mr. John Hart of Syracuse University.

his misconceived second son. His opinion that even a misconceived son can be rescued by association with an inspiring Christian name only results—by the unfortunate inability of Susannah to carry the powerful name Trismegistus in her mind—in giving to poor Tristram that name which Walter considers the most catastrophic of all in its effect. His opinion that the symbolic Shandy nose must at all costs be preserved intact only leads to the complete crushing of Tristram's nose by Dr. Slop's obstetrical forceps. These opinions may all be preposterous, but the fact that Walter instils them into his son from infancy inevitably make them by Lockian association exert a baleful influence on Tristram's mind. Sterne has chosen to portray Tristram's life through the opinions which he acquired from his elders because man is a rational creature, and opinions, good or bad, largely determine his life. The absurdity of Walter's attempt to regulate nature by the intellect is climaxed by his writing of a *Tristra-paedia* or educational system for Tristram so detailed that it will compensate for all previous disasters. The upshot of this attempt is that he can never catch up with the progress of his son, who is consequently raised as other children are, catch as catch can, by a mother incapable of speculation of any kind and by a maid so careless she unexpectedly circumcises her charge with a window sash.

Fortunately, Tristram is under the influence of good examples as well as of bad opinions. In spite of his strange opinions, Walter has excellent relations with those around him and especially with his wonderful brother Toby. Uncle Toby has his own strange mental life, dominated because of the wound in his groin by psychologically fascinating mock sieges, filled with such suggestive terminology of

fortification and attack as flankings, half-moons, slopes, embankments, covered ways, and ditches; but these interests, however obviously related to the family obsession, are most unlikely to have any malignant effect on his nephew, since they have not been evolved into theories.

Uncle Toby lives by instinct and sentiment more than by theory—for emotion is gaining upon reason as the century advances; but his instinct is itself wisdom, leading him by the shortest way to truths beyond the reach of Walter's lengthiest trains of reasoning. Sterne is too much a son of the Age of Reason to advocate throwing one's self entirely on emotion. Early in the book Yorick's sermon on conscience shows the necessity of correcting the deceptive lures of self-interest in the disinterested perspective of the rational intellect. To Sterne as to Fielding the reasonable life is a judicious mixture of thought and feeling, with somewhat more trust in feeling and somewhat less confidence in thought than Fielding had.

And in Sterne as in Fielding the agency for transferring this judicious mixture to the young is the example of human association. Walter is at last on the right path when he considers the importance of selecting for Tristram a proper tutor, who is to be "the mirror in which he is to view himself from morning to night, and by which he is to adjust his looks, his carriage, and perhaps the inmost sentiments of his heart." Though the speculative Walter naturally thinks the tutor should be "wise, judicious, and learned," he would by himself have insisted on such meaningless minutiae of manners as that the tutor not pick his nose or have other nervous habits. Parson Yorick would do better, for he thinks only that the tutor should be "humble, and moderate, and

gentle-tempered and good." But Uncle Toby finds the real key to the desired character when he calls for a tutor "free, and generous, and bountiful, and brave." Locke had put learning last and virtue and wisdom first as qualifications for the tutor who was to be the hub of his educational system. Fielding agrees with Sterne that the source of all virtue is in that generosity which belongs only to the loving and the brave: by this one virtue Tom overcame a multitude of failings. And so it is that at Uncle Toby's suggestion young Le Fever, returning from the wars, is made Tristram's tutor. Tristram cannot overcome his hereditary defect by intellectual or any other kind of exertion, but under the care of such men as Uncle Toby and Le Fever he can learn to live and jest with admirable gaiety on the edge of the grave.

In *Richard Feverel* Meredith is rebelling as Fielding and Sterne are from the excesses of an oversystematized concept of education, too distrustful of nature and too confident in the powers of the rational intellect. Because of the nineteenth-century split between empirical philosophy and science, on the one hand, and idealistic aesthetics, on the other, Meredith's rebellion is more violent than that of his predecessors. Yet he is far from denying the intellect its just place in education.

Such an educational theorist as Spencer, whose work there is good evidence to believe was primarily in Meredith's mind, chose to ignore sex, as Locke had done, though laying great stress upon the physical basis of education. Perhaps the philosophers are more squeamish than the novelists. No doubt it is easier in a prudish age to suggest the importance of sex indirectly through art than to proclaim it openly in a treatise. Whatever the cause, Meredith boldly centers his

attack upon this point just as Fielding and Sterne do.

The climactic events of Richard's development are rebellions against a system which ignores his basic needs. These occur in his seventh and fourteenth years, and during the period preceding his twenty-first year. The first rebellion is suppressed without permanent damage. The second, after resulting in the violent action of burning Farmer Blaze's rick, is successfully contained. The third, having led to Richard's triumphant elopement with Lucy and then—in the vacillation accompanying his attempts to appease his father—to his seduction by Mrs. Mount, is finally overcome but only by the total ruin of Richard's prospects in life.

As Fielding and Sterne respected the educational techniques advocated by Locke, so Meredith respects such as are advocated by Spencer, who had drawn skilfully upon Rousseau as well as upon empirical philosophy. In Meredith's eyes the trouble with the best system is that it must be administered by a fallible human being, and this system particularly infuriates him by its claim to be scientific and therefore infallible. The truth is that the whole system is nothing but an attempt of Sir Austin to compensate for his own frustration in love by playing Providence to his son, to whom, however, he is reluctant to provide what he has himself lost in life. When Sir Austin sacrifices his son to his system, the careful reader perfectly understands that this is only another way of saying that Sir Austin sacrifices his son to himself.

Meredith emphasizes the continuity of this system with the kind attacked by Fielding and Sterne by having Sir Austin choose for Richard's future bride a daughter of Mrs. Grandison, descended

lineally as well as in monstrous philistine prudence, from the Richardsonian ideal of gentlemanliness, the distorted embodiment of Locke's confidence in rational control. Mrs. Grandison's daughter has only one defect as a prospective bride: she is so young Richard cannot possibly fall in love with her, and indeed that is an additional reason why Sir Austin chose her. Lucy—who has everything Sir Austin thinks essential (since he did not demand high birth or great wealth)—is unacceptable, nominally because she comes too early for the system but actually because Sir Austin cannot bring himself to relinquish to any woman the place he has in his son's affections.

The system is thus nothing but an intellectual smoke screen behind which Sir Austin conceals his egoistic selfishness. Any other educational procedure would be preferable. Not only is Richard excelled by his Eton-educated rival Ralph Morton, but Sir Austin is forced finally to admit that even Rip Thompson, his solicitor's son, brought up without system and addicted to the usual dissipations of young men, is a sounder product than the White Hope upon whom he has spent such prodigious pains.

Richard could have been saved by proper example as Tom and Tristram were, not of course by the hedonistic Adrian or the dyspeptic Hippas, but by Austin Wentworth. This Austin had, like the other, an unfortunate love life, but he had been able to accept his disappointment with humility instead of retreating from it into an egoistic shell. It is Austin who by a few words persuades Richard to accept responsibility for burning the rick in his first moral crisis. It is Austin who in the final crisis puts an

end to Richard's indecision by going directly to Germany to tell him of the birth of his son. Had he not been unavoidably absent in the intervening period, the final crisis need never have arisen; and, had he been able to accompany Richard home, the catastrophe could have been avoided. Richard was good stuff. He would have flourished under favorable conditions and probably would have survived neglect. What he could not survive was a secret and veiled hostility masquerading as an educational system. Pride of mind, denying the weaknesses of the flesh, can bring only disaster.

Surely what the novelists say by implication about how to educate the young has much wisdom in it. What is most surprising about what they have to say on this subject, as compared to the empirical philosopher of their times, is the greater insistence of the novelists upon the realities of the body. They learned much from speculative thinkers, whose ideas in fact permeate their fictions, but their treatment of these ideas was acutely critical. One great advantage of prose fiction is that it permits a kind of trial run for ideas under conditions approximating those of real life, a process which offers great opportunity for critical evaluation.

Perhaps literature gains a good part even of its power to entertain from our consciousness of it as a meeting ground of theory and practice, a means of abstracting the human consequences of abstract thought. To imagine in detail how an educational theory will work out in life is not only to estimate the worth of that theory but also to create a drama of human meaning that theory by itself can never possess.

A Project on "Our Town" for Communication Classes

WALTER J. ENGLER¹

ONE of the concerns of the communication program at Wisconsin State College at River Falls has been to make students aware of the significance of communication in their immediate environment. Taking cues from the fields of anthropology, ecology, general semantics, and the study of symbols, as developed at Teachers College, Columbia University, and elsewhere, the communication staff at River Falls has worked out several projects involving the use of the communication arts in observing and interpreting the communities from which the students come.

One of the most successful of these projects used for the last two years centered on the play *Our Town* by Thornton Wilder. The project involved a study of the use of symbols, first in the play, then in the motion picture, and finally in a consideration of the symbols in the students' own home towns through the making of a collage (a pictorial mounting of various kinds of materials) and the writing of a paper.

The classes used *Our Town* because the setting of the play, in a small town, was familiar to these students from other small towns. This fact was instrumental in the development of the activities that followed the reading of the play.

This project came near the end of the school year. The students had previously considered aspects of language from the point of view of semantics, denotations

and connotations, functions of language, etc. Throughout the year the concept of the symbol and the symbolic process had been gradually introduced, so the idea was not entirely new to them.

Before the students read the play they were given a few simplified lectures on the symbolic process and the "symbolic spectrum." The diagram of the "symbolic spectrum" worked out by Lennox Grey on the documentary film *The River* was dittoed, and each student given a copy.²

Grey showed five "stages" in his "symbolic spectrum," moving from the language of science on the left to the language of art on the right. A description of each of the above stages is as follows:

FIRST STAGE

Arbitrary designation of symbolic scope or value: (s)
Idiomatic designation: ("mere sign")
Example: *a river*
Context value: (line on a map, denoting a river course)

SECOND STAGE

Arbitrary designation: (s+)
Idiomatic designation: ("sign plus")
Example: *the river*
Context value: (denoting the river near home with some associations)

THIRD STAGE

Arbitrary designation: (sy)
Idiomatic designation: ("simple symbol")

² Lennox Grey, "No Signs, No Symbols! Uses A-B-C's: A Problem of Practical Definition," in *Communication in General Education*, ed. Earl J. McGrath (Dubuque, Iowa, 1949), p. 15.

¹ Wisconsin State College, River Falls, Wis.

Example: *Mississippi River (Wabash)*

Context value: (symbolizing some epic or folk association inescapable unless specifically restricted)

FOURTH STAGE

Arbitrary designation: (sy+)

Idiomatic designation: ("symbol plus")

Example: *Ol' Man River*

Context value: (literary personification)

FIFTH STAGE

Arbitrary designation: (SY)

Idiomatic designation: ("Capital Symbol")

Example: *River of Life*

Context value: (cosmic metaphor)

After the students had read the play, they worked out in class their own symbolic spectrum, based on Grey's plan but using *Our Town* or their own home towns. They substituted for Grey's examples above: (1) *a town*, (2) *the town*, (3) *Boston* or *Washington*, (4) *Main Street*, (5) *Celestial City*.

The students also superimposed on this diagram some of the principles they had learned about general semantics: map-territory relationships and denotation-connotation. They noticed that at the left extreme of the spectrum, at the "mere sign" stage, the denotations are strong, being almost synonymous with the "sign" or the map, while the connotations are very few, if not nonexistent. As one moves to the right along the spectrum toward the Capitol Symbol (cosmic metaphor), however, the denotations decrease while the connotations increase. Several interesting discussions arose from this aspect of the project. One student suggested that the symbol "Hollywood" might be the Capital Symbol (SY), the ultimate goal, to some movie-struck student. Others disagreed and said that it belonged to the "sign plus" stage, since it was a personal association. This argument led into a discussion of private and public symbols.

Students were interested in the symbolic process and the "symbolic spectrum" and seemed to grasp these ideas quite readily. No attempt was made, however, to discuss the hypotheses and controversial psychological characteristics of the symbolic process with these freshmen.

While the students were reading the play, they picked out the symbols and wrote them down on paper. Three columns were used: in the first column, the symbol; in the second, the meaning of that symbol in the play; and, in the third, the meaning of the symbol to the student or the meaning of that symbol in his home town. In some cases the symbol had the same meaning in the second and third columns, that is, the symbol meant approximately the same thing to the people in Grover's Corners as it did to the student in his home town; but in other cases the student found that the symbol had changed. Some examples are shown in Table 1.

These lists helped the students to get a clearer conception of the power of symbols to communicate and also helped them select symbols in their own home towns while they were making their collages and writing their papers on their home towns.

The students now viewed the feature film, *Our Town*. They were asked to notice the symbols used. What differences did they notice between the symbols in the play they had read and those in the motion picture? Could they account for these differences? What part did the various art forms and the media play in symbolic formulation? How did voice, music, and sound effects reinforce the action and visual images? After seeing the film, students engaged in a discussion of motion-picture techniques and of the power of motion pictures in the communication

process. They became aware, many for the first time, that meanings, opinions, emotions, and feelings are conveyed, often very subtly, through motion pictures by means of symbols. These symbols include not only those of language but also those expressed through music, sound effects, pictures, voice inflections, actions, facial expressions, and techniques such as juxtaposition, sequence, camera-angle shots, and montage.

As the next step in the project, students started working on the collages of their home towns. With bits of paper,

nated the collage; in others, a cluster of church steeples emphasized the religious atmosphere of the community. The various industries, the popular meeting places, and the social and cultural life were represented in many original and ingenious ways. The students were impressed to discover that a simple object or sign could symbolize a whole concept or idea. They began to see relationships between various elements in their community that they had overlooked before or taken for granted. They noticed the conflicts between church and tavern, be-

TABLE 1

Symbol	Meaning in the Play	Meaning to Student in Home Town
Rooster crowing	Morning	Time to get up, or company coming (old family superstition)
Rooster crowing	Dawn	Trademark of Pathé newsreel
Hitching post	Everyday necessity	An ornament, an antique relic
Grave	End of earthly life	Small sister
Strawberry phosphates	Social life of "teen-agers"	Cokes
Paris	Symbol of outside world	Center of fashion
Railway station	Connection with outside world	Industrial town
Doctor	One family doctor	Specialists
"Blessed Be the Tie That Binds"	Standard song of the community	Irish melody(?)
Handel's "Largo"	Wedding march	High school chorus
Simon Stimson	Church organist who drank	Town drunk

string, clippings of pictures from newspapers and magazines, bottle caps, wood, wire, and other materials, students built up, on a large sheet of cardboard, a total visual impression of their home towns. The first year the collages were tried, students had some difficulty getting started, since this was something new for most of them. Most of the collages that year were geographical in organization, with the main street, and perhaps a river, occupying a prominent place. Although many of the towns from which the students come follow a similar pattern, they are all different in some respects. In some, a picture of a huge beer or liquor bottle domi-

nated the collage; in others, a cluster of church steeples emphasized the religious atmosphere of the community. The various industries, the popular meeting places, and the social and cultural life were represented in many original and ingenious ways. The students were impressed to discover that a simple object or sign could symbolize a whole concept or idea. They began to see relationships between various elements in their community that they had overlooked before or taken for granted. They noticed the conflicts between church and tavern, be-

of a small-town newspaper editor, was shown hacking away at one of the tentacles, trying to curtail the growth of this monster that was threatening to devour the community. Another student tried to be more impressionistic in his collage. He looked upon his small town as a place where people were getting ready to die, and he used colors of somber hue. The river flowing through town he pictured as the River of Life or the River Styx. On one side was the graveyard with its black crosses and tombstones; on the other side was a bent figure making his way toward the bridge separating life from death. Among the tombstones on the other side of the river, he also placed black symbols of industries that had died in the community, such as the lumber sawmills. The symbols in the town were those associated with retirement and old age.

In the second year that this project was used, students were encouraged to express pictorially more of the subtle aspects of their home towns, the feelings and attitudes of the residents, and some of the problems faced by the community. These collages resulted in some revealing, and almost startling, facts to students and instructors alike. Tensions and conflicts, as well as the cohesive forces in the community, were brought out. In this respect, students had to be cautioned to withhold judgment until they had examined the situations as objectively as possible. Cultural patterns and traditions were also revealed, such as walls or fences around towns warning "outsiders" to keep out. Social criticism was implied in many of the collages.

Students took a great interest in these collages, comparing one with the other and guessing what the various symbols represented. They showed them to their classes and explained what they meant.

These oral presentations were often the best that had been given all year. Even the shyest and most taciturn talked on at length about the collages of their home towns with ease and fluency. They no doubt felt that here was something that they knew more about than anyone else in the class, including the instructor. They were quite frank in pointing out unsatisfactory conditions in their home towns, such as religious and social conflicts, bickerings, failure to keep up with modern progress, etc.; but they were equally outspoken in defending their communities in spite of these ills. Almost every speaker found something good to say about his home town. A frequent comment went something like this: "My home town may not be as large or as progressive as some other towns, but it is a friendly place, and I am proud to call it my home."

Of special interest was the difference in collages on the same towns. What would strike one person as being an important feature, such as an athletic field, would be considered trivial by another. In many things, of course, there was more or less complete agreement. Again the point was brought up that symbols may be either public or private and that misunderstandings often arise when these two types are confused. Students included those more or less arbitrary symbols, *words*, and how misunderstandings occur when the various functions of language are confused.

During the past year while students were working on this project, they were asked to listen to several radio programs dealing with home towns, such as Cedric Adams' "Your Home Town" on Sundays at 1:00-1:30 P.M. over station WCCO (Minneapolis). These programs helped students become aware of certain recurring patterns in these communities and

helped them identify symbols in their own communities. Also during the past year, an artist, visiting on the campus for several days, talked to the communication classes about the way an artist views a community and how a few lines or colors can symbolize or convey a feeling or an impression. All these things aided the students in forming a visual representation of their home towns.

Before the students started writing their papers on their home towns, based more or less on their collages, they read an essay, "Young Writer Remembering Chicago," by Halper.³ In this article Halper describes, in a series of vivid images, his boyhood impressions of Chicago while he is sitting in a rooming house in Manhattan. The essay is divided into four sections, each describing one of the four seasons of the year. Certain symbolic characters and concepts, however, keep running through all four seasons and tie the selection together. Students noted the organization, the use of vivid and concrete images, and the general style of writing. The purpose of giving this assignment at this time was not to have them imitate Halper's style or organization but to make them more acute and aware of the possible ways of expressing their impressions on their home towns. For the same purpose instructors have sometimes read papers written by students of previous years on this topic.

Their papers, "Freshman Remembering His Home Town," were well organized and clearly focused. The students felt that making the collage first had helped them organize their impressions and had given them a center or focus around which to build their concepts.

³ Albert Halper, "Young Writer Remembering Chicago," in *Patterns for Living*, edited by Campbell, Van Gundy, and Shrodes (New York: Macmillan Co., 1947), pp. 12-26.

At the conclusion of this work, the students wrote an evaluation of the project "Our Town," including the reading of the play, seeing the motion picture, making the collage, and writing the paper on their own home towns. They included what they had learned about the symbolic process as the central means of communicating ideas, qualities, moods, impressions, etc., and the significance of the symbolic spectrum. They were also asked what they had discovered about their own home towns which showed its relationship to other towns ("Our Town") and to any town (universality). Here are some excerpts from these evaluations:

The entire project "Our Town" was by far the most interesting project I have ever undertaken. It was without a doubt the highlight of the communication course. It gave us an opportunity to utilize all that we have studied during the year. We made use of our reading program, our writing technique, and even our spelling. It required the student to use all of the methods of communication learned this year. . . . It was both wise and interesting to have us make collages. In this way it was necessary for us to become more aware of the symbols in our daily life. I did not realize, even in the small community in which I live, how important and prominent symbols are to the people until I began to make my collage. Frankly, I must admit that I thought making collages was a bit trite and foolish, but after I gave the matter some consideration I became aware of the two-fold purpose in doing so. The collages would make us conscious of the various symbols in our communities and how important they are and would put us on the alert to recognize various symbols when we came across them.

When I started to write, I had no idea that there were so many symbolic things that I had not thought of before. The importance of — to the farmers of the surrounding communities is something that most people don't realize. I thought that the project was very helpful in understanding the real meaning of communication; however, if it were offered earlier in the course, I think it would be of greater benefit to the students in some of their other projects.

I thought the "Our Town" project was very good. It is the first type of work of this sort that I had ever done and seems to be more along the modern education line of project work, group work, work-at-your-own speed type of thing instead of individual competition in daily assignments. I think more of this type of work might be good in that it gives everyone a chance to work at their own level. It also eliminates some of the competition which discourages people. It held a variety of types of work in one project—reading, writing, making collages, etc., so that the work never became monotonous or boring. There was always something new to begin on before we tired of the last thing. . . . The collages were fun to make—and for the first time, many of us got a "bird's eye" view of our hometowns. It gave us some experience in picking out the more important things and leaving out the rest.

When I first began the collage, I had the feeling that it was somewhat below the mentality level of college students, but as the collage gradually took shape, it became clear to me that there was considerable significance behind the whole ordeal. I never realized how much symbols could signify until I began asking various people what ideas they conceived from observing my collage. When people who do not live in ——— studied my collage, they gained an accurate impression of our town. Therefore, I feel that this symbolization of ——— was entirely worthwhile.

The symbolic spectrum shows the gradation of meaning—from a mere sign to a capital symbol. The "steps" in the symbolic spectrum are sign, sign plus, symbol, symbol plus, and capital symbol. For example, a tree would indicate a sign; the tree, a sign plus; tamarack, a symbol; the poem "Trees," a symbol plus; and Tree of Life, a capital symbol.

Looking back over the year we have spent in communication, I can see where we have been gradually building up the symbolic process to the point where "Our Town" was presented to us, which emphasizes symbols to a great degree. At first we studied signs of which languages are composed. Then we studied denotations and connotations of words, which must be thoroughly understood in order to use the symbolic process. From this build-up and also going through the symbolic spectrum, we were able to study the symbols of "Our Town."

In summing up I would say the most valuable part of this project to me is the fact that it has made me aware of symbols in our everyday living that point out more meanings than I ever before realized. I also have gained more knowledge and appreciation of my home town.

The symbolic spectrum was hard to figure out at first but afterwards I realized how important symbols really are. It seems to me now that if it were not for symbols we would not be able to have any really good plays, stories, poems or anything else. It seems that in some instances, plays and poems especially, symbols keep the play or poem from becoming trite or monotonous. I think that those high on the spectrum are especially true of poems. Often there is some kind of symbol that means something to most of us without having the author write out what he meant in just so many words.

One of the most important criteria of any course is, in my mind, "How will this study help me in my future work and in everyday life?" From this standpoint, I think my efforts in studying symbolism have been well justified. The project has opened to me a greater appreciation of symbols in communication. For instance, the symbols in the movie, "Harvey," Sunday evening, had a special significance to me as I tried to analyze some of them. Why was Harvey a rabbit instead of a dog? . . . In summary, the project has awakened me to symbolism and to notice the differences in interpretation, according to the individual's experiences and associations.

The project "Our Town" as a whole has enabled me to realize the significance of my town as a part of my environment, to determine its importance to me, and to recognize the factors that have established my impressions of it.

In addition to these favorable reports from the students, the communication staff felt that the project contributed substantially to the outcome of the general education program, which, as stated in the college catalogue, "should be an adult person, capable of playing the part of a mature citizen, with maximum insight into himself, his society, and the universe."

This project has worked well at River

Falls in making students aware of the significance of communication in their immediate environment. In the future, however, the project will be developed

further to include closer integration with courses in social science, art, and literature. Steps have already been taken in such interdepartmental co-operation.

A Course in Reading Improvement for College Students

DOROTHY E. MOULTON¹

EACH year colleges and universities are becoming increasingly concerned about the students of average or even above average potential ability who cannot read their textbooks with reasonable comprehension and speed. In an attempt to deal with this problem, Bowling Green State University, four and a half years ago, added two classes in the improvement of reading to the curriculum.

The membership of the classes is determined by standardized test results. For the last three and a half years the university program of screening tests for all entering students has included the survey section of the tests prepared by the Committee on Diagnostic Reading Tests, in addition to the American Council on Educational Psychological Examination, which has been administered regularly since 1946. If a student ranks at the 25 percentile or better on the psychological test and below the 25 percentile in reading, it is safe to assume that he has a reading problem and that he has sufficient potential ability to respond to class instruction. Some students, then, are assigned to the reading classes by the academic deans on the basis of test results; others take the course the semester fol-

lowing a complete diagnosis of the reading problem in the Education Clinic. This diagnosis is made when a student needing help is referred by the dean of his college, oftentimes upon the initial suggestion of an instructor in whose class the student is having difficulty. The classes meet for a regular class period three times a week for one semester. The course carries two semester hours' credit with a grade of "S" or "U."

Class organization recognizes the principle of reading readiness. So that instruction will be more likely to begin "where the student is," standardized reading tests are administered during the first few meetings of the class. Early in the semester the following data are assembled: (1) personal information questionnaire; (2) percentiles on a thirty-five-minute vocabulary test; (3) percentiles on an untimed comprehension test that usually requires an hour or more for completion; (4) analysis of results on the Gray Oral Reading Paragraph Test; (6) results of the Betts Telebinocular screening test in vision; (7) reports of a screening test given by the Speech and Hearing Clinic; and (8) scores on the Wrenn Study Habits Inventory.

When all diagnostic data have been compiled and studied, each student is scheduled for an interview with the in-

¹ Assistant professor of English, Bowling Green State University, Bowling Green, Ohio.

structor. At this time the significance of the test results is explained, and the student's particular reading problem is discussed. A great variety of reading problems is usually represented. Sometimes the student is so severely retarded that he has a problem in word recognition at an elementary level. Large numbers of students, our experience shows, have failed to develop one or more essential skills. We find that they have accepted the necessity for practice in the development of all kinds of physical skills, but they have not recognized the need to apply the same principle to the skill of reading. The interviews are often concerned, also, with a discussion of study habits. The majority of college students with reading problems have not learned how to study: they distribute their time unwisely; they find it hard to concentrate on anything more difficult than an article in a popular magazine; and they have not developed the habit of previewing an assignment before reading or reviewing it afterward. It is the purpose of this first interview, then, to help the student understand the nature of his problem so that he will later see the relation of class instruction to his particular needs.

During the two or three weeks of extra-class time devoted to these interviews, the classes continue to meet regularly. In a discussion of students' reading experience we attempt to revive memories of grade school and high school attitudes toward reading. Out of this develops the reading history, an account which each student writes for his permanent file of data in the Education Clinic. Almost invariably the reading history contains an acknowledgment of lack of interest in reading during the high school years. Representative of many of these reading histories is the following state-

ment by a young man of at least average potential ability:

Reading has always been somewhat of a drudgery to me, mainly because I have never become really interested enough and have always had too many other things to do. Being in college now I've come to realize just how much pleasure I have deprived myself of and how much easier reading would be if I had done more when I was younger.

Early in the semester a discussion of the reading process leads to demonstration of the mechanics of reading by the peephole method, whereby one student looks through a small hole in a printed sheet while his partner reads. Students enjoy this little demonstration, and some of them get their first insight into the problem of abnormally slow rate, which is invariably a factor in a reading deficiency at the college level. Seldom does a student rank above the 25 percentile in speed of reading at the beginning of the semester; the majority rank below the 10 percentile in speed.

Since reading problems and poor study habits are interrelated, several periods early in the semester are spent in discussing time budgets and efficient methods of preparing assignments. The student who does not want to be "a slave to a study schedule" can usually be persuaded to try one for two weeks. He can be convinced that it is illogical to enrol in a self-help course and then refuse to give a fair chance to suggestions that have proved of value to many other students. The discussion helps students to understand that budgeting time is not necessarily synonymous with monotony and that setting aside some hours of each day for purposeful study leaves them with more rather than less leisure time.

When the day comes to consider efficient methods of preparing assignments, students bring to class textbooks that

they are using in other courses. We first make a preliminary survey of the texts. Then this method of previewing is applied to the preparation of a single assignment. Few members of the class have ever practiced skimming for main ideas; most of them have only a vague or an erroneous impression of what skimming involves. By the time students realize that skimming can give the reader a purpose and an idea of the author's organization of material, they are ready to struggle against the time-wasting habit of "just reading it over."

When this definition of skimming is clear and when it has been demonstrated by means of several class practices, the next step in preparation of the assignment is discussed—careful reading, motivated by knowledge of the "big ideas" which skimming has revealed. It is remarkable that many college students habitually omit the third step in assignment preparation—the review immediately after reading. The traditional methods of review (outlining, note-taking, oral self-recitation) are considered, and some class practice is given in outlining and note-taking.

During the semester mimeographed material that gives practice in a variety of reading skills is used. Vocabulary-building instruction often grows out of these practice exercises. Our study of vocabulary always begins with context and introduces word analysis; recourse to a dictionary is advised only after context clues and word analysis have failed to bring results. One drill method, the flash card, is utilized. Even this, however, is constantly related to context, for the student is directed to put on his cards only those words that block comprehension even after he has used context clues and word analysis as aids. After they have drilled on their own for several weeks,

most students are surprised that they meet their "flash-card words" again and again in their reading—words that previously they had ignored.

Throughout the course the simple maxim that we improve our reading by reading is kept before the students. Efficient methods of reading are discussed and demonstrated in the class periods; guided free reading is the most important outside assignment. In the third week of the semester a class period is spent in explaining the reading program. Each student must read a minimum of five hours a week. Expressing the requirement in terms of hours rather than in number of pages or number of books makes provision for the slowest readers.

Guidance in the reading program is provided in several ways. The high school and college reading lists published by the National Council of Teachers of English (*Books for You* and *Good Reading*) are shown in class and recommended. When the opportunity to purchase either or both of these excellent guides is given, the response is gratifying. Each year the instructor assembles on convenient shelves in the Education Clinic a class library from which students may borrow. The midsemester conference period also affords an opportunity to discuss the reading that has been done and to make suggestions for the remainder of the semester.

Students make two records of their reading. One, on a 5×8-inch card provided by the instructor, is brought up to date every two weeks during a class period set aside for sharing reading experiences. The only information called for is the date of the report, the title and author of the book, the number of pages read to date, and the number of hours spent in reading. Such a record is easily checked every two weeks; it simplifies

the problem of reminding the occasional laggard of his responsibilities; and it is an easy matter for the student to add the pages and hours columns in the middle and at the end of the semester. The second report, made on 3×5-inch cards, contains a bibliographic entry, a brief summary of content, and a personal opinion of the value of the book.

On the day that these records are made the class period is devoted to one of various types of oral discussion. Sometimes the class breaks up into groups of four or five for preliminary discussion of the reading that has been done, followed by a report to the entire class by a chairman selected by the group. Once or twice during the semester students take notes on the reports that they hear in their groups. These notes are handed in and later serve the purposes of guidance in note-taking. Sometimes, when the class prefers, members make brief oral reports on books that they would like to recommend to their classmates. Whatever will motivate the students to read and increase their enjoyment in reading is considered a good method in this phase of the work.

Students whose chief problem is a slow rate of reading are encouraged to spend several scheduled hours a week with the Reading Rate Controller or the Reading Rate Accelerator. Only those whose basic reading skills are well developed are advised to make use of these time-pressure instruments. Usually eight or ten students read two or three books that have been prepared for use with the Reading Rate Controller or they use the books of reading exercises designed for practice with the accelerator.

During the latter half of the semester, when interest might lag if we continued to use only the printed or mimeographed materials, two methods of motivation are

introduced—practice with the Keystone Tachistoscope and a series of lessons with reading films. In utilizing these aids, it is especially necessary to keep the activity at the instructional level of each student and to avoid as much as possible the frustration level. When the tachistoscope is introduced, therefore, the purpose of such practice is explained, mimeographed sheets detailing the procedure are distributed, and three preliminary practice periods with the entire class are conducted. The students are informed that the purpose of these first sessions is to determine their present level of performance and that they will subsequently be divided into three groups for practice in improving visual perception. After levels of performance have been determined, a graduate assistant operates the flashmeter for fifteen minutes with one group while the rest of the students meet with the instructor, who, on the basis of previous analysis, has divided the class into two or three groups for reading instruction. In this way each of the three tachistoscope groups has fifteen minutes of visual perception practice, and each student spends half an hour in guided practice of one or more reading skills that he needs to develop.

The same principle applies when the Harvard Reading Films serve as motivation. The procedure suggested in the teacher's manual furnished with the films is followed, but again provision is made for differences in level of performance. After all students have viewed the film and have taken a comprehension test provided for each one, they read under timed conditions the corresponding transfer selection and again take a comprehension test. Since the films are so constructed that there is a gradual increase in speed, it is obvious that this kind of practice is inappropriate for a

class with a wide range of reading skill. After the first three film lessons, therefore, the class is again divided. This time only those who have rated at least 50 per cent on the comprehension tests of the three films continue this type of reading practice. Those who have not answered at least half of the test questions correctly meet with the graduate assistant for further tachistoscope practice and vocabulary instruction. Although we have no way of measuring the effect of these instruments exclusive of other aids, many of our students are convinced that they receive more help from the tachistoscope and the reading films than from any other parts of the course.

We spend the last three class sessions in evaluating the effectiveness of our activities. Alternate forms of the vocabulary, the speed, and the comprehension tests that were used for diagnosis at the beginning of the semester now measure improvement. At the last class meeting a rating scale is also used as a qualitative evaluation. Estimates of progress in various reading skills and attitudes are included as well as an estimate of the relative effectiveness of materials employed. Finally the student is asked to rate the value of the course for him as "low," "medium," or "high" and to write a paragraph in which he gives reasons for his estimate. These paragraphs are often illuminating and have been responsible for numerous modifications during the nine semesters that the course has been offered.

At a last interview the student has an opportunity to discuss the degree of progress not only as measured by tests but also as felt by the student himself and as observed by the instructor. Any suggestion of finality is avoided. The tenor of this interview is indicated by the written comment of one student:

To evaluate this course well, I find it best to compare myself with a carpenter. He is given his tools and his supplies and showed the correct way of using them so as to be a good carpenter. The same goes for me in reading. I have been given my tools and supplies and have been instructed as to the correct way of using them and now it is up to me to make a good reader of myself.

One of the less tangible but more valuable outcomes of a course such as this is the increase in self-knowledge that it brings. Frequently a new realization of the causes of poor achievement is expressed. One student wrote:

The personal benefit I have received from the course was great. It really showed just how lazy I was, how I kept putting things off, and the course has made me wonder just why I'm in school.

From another young man came the comment: "... it made me realize some of the mistakes I had been making while reading and also showed me why I did not like to read." The fact that it is possible for an adult to improve his skill and, thereby, his pleasure in reading comes as a revelation to many students. One girl spoke for many when she said of the course: "It has opened a new field in reading to me."

Evaluation over a period of four and a half years, both quantitative and qualitative, indicates that our reading instruction at Bowling Green has been successful.² Our conclusions at present, however, are tentative. We shall continue to modify our course as experience shows the advisability of doing so. The need of the student who comes to us for help with a reading problem will always be our primary concern.

² Kathryn Crider (Mrs. W. R.) has recently completed a graduate thesis entitled "A Study of the Students Enrolled in the Improvement of Reading Course from February 1948 to June 1949 at Bowling Green State University."

New Methods in Freshman English

FREDERICK SORENSEN¹

SEVERAL years ago I abandoned the traditional Freshman English methods I had been using because I was convinced of the soundness of the communications idea. I was certain there must be a better way than working with each student alone in his self-cocoon of words, fumbling with vaguely remembered details. "Control over language," said the authors of *Language in General Education* in 1940, "cannot be acquired through words alone, but only as words have been connected with the realities of experience." The experiment described here is an attempt to make the learning of language an exploration of the realities of experience. I set up the experiment with the idea of creating learning and not merely teaching situations in the classroom, with the teacher as an adviser rather than a combined judge, jury, and detective agency.

With almost no materials for my purpose in the beginning, and few appropriate class procedures at the college level, I have worked with this idea term after term. Last year I felt for the first time that the class structure was approaching what I wanted it to be, each student working for himself and yet for the entire class, the spirit being co-operative rather than competitive. My Winter Quarter students made a classroom movie to record the experience and make the new methods more quickly available for classes to follow.

Except for visual aids developed for the purpose of clarifying grammatical and rhetorical points and used by the students in short speeches, the materials are drawn as largely as possible from

student work each term. To secure this fresh material quickly and prepare it for class analysis, I make use of student committees. Since there are usually between twenty-five and thirty students in my groups, I have structured the class into six committees. The class chairman and class secretary are appointive offices, but all other positions are filled by free choice, each committee electing its own chairman. The six committees I have found most useful are the Planning Committee (of which the class chairman and class secretary are members), the Publication Committee, the Reading Committee, the Visual Aids Committee, the Minimum Essentials Committee, and the Trial Theme Committee.

Since the main idea of the course is to get the students actively interested in using their own writing as the center of discussion and learning, the Publication Committee has considerable responsibility. Themes are not written for the teacher; they are written for the class. The Publication Committee receives each set of out-of-class themes on Monday before the teacher does, reads them, and picks out the best one to be mimeographed (exactly as it is) for class discussion the following Monday. On alternate Mondays students are chosen by chance to read their themes aloud, it being impractical to mimeograph themes too often. All the writing is done for the class, none as private confessional to the teacher. This, I feel, is one of the reasons for the development of good class spirit, with a feeling that each student has something worth saying. It puts immediate stress on communication of experience and ideas.

¹ Alabama Polytechnic Institute.

Tuesday is the day the class holds committee sessions when necessary, and the Reading Committee makes its assignments for the week. The Reading Committee must become familiar with the textbooks and assign appropriate chapters at the proper time. It also supervises the various books read outside class. Early in the quarter this committee prepares a list of good books for outside reading, made from students' own reading experience, from discussion with the teacher, and from the National Council booklet, *Good Reading*. Toward the end of the quarter this committee is responsible for a book panel.

On Wednesdays the Visual Aid Committee has the responsibility for arranging the classwork. For the last two years, feeling the need of special aid to visual-minded students, I have worked on a series of fifty large posters which give a breakdown of the subject matter of a Freshman English course. These are available to students in notebook size (by use of offset printing), and the originals are used by students assigned to give special talks about them. I have found it advisable to have conferences with students before these talks. Each speaker conducts a discussion following his presentation. I have found that calling them "Visual Aid Talks" has had a good effect on the freedom of the speaking, the center of attention being put on the poster and not on the speaker himself.

On Thursdays the Minimum Essentials Committee often takes charge. This committee takes each package of themes after the teacher has marked and graded them and makes a tabulation of the types of errors made. In addition to this tabulation, which directs the class in what kinds of material they need to study, the committee copies off examples of various mistakes and puts them on the board for class study.

The idea of having a trial theme is to

provide opportunity for serious and well-motivated discussion of a piece of student writing before the rest of the class gets to work on the same assignment. The Trial Theme Committee arranges for a volunteer trial theme to come in on Friday before an out-of-class theme is due, the author reading it if he wishes to do so, and the whole class giving suggestions for rewriting, retitling, altering emphasis, and so on. An opaque projector would be very helpful in presenting this theme to the class.

The main idea is to make the students' own written work one of the basic textbooks of the course. The original sets of themes are dog-eared before we are through with them. The published textbooks are used as sources of material which the students need in solving the problems they actually face in their writing.

The need to stress only one important aspect of the writing process at a time, while keeping the whole process in mind, has led me to make the following formula for writing a good theme. During the first two weeks: DETAILS plus organization plus whatever language you are accustomed to. Concentrate first on *what* you are saying. The stress is first upon adequate and specific detail, with discussion and examples and reading used to make this clear. Theme subjects during this time are about home and hometowns and characters. Personal letters are useful, actually addressed and ready to go to a friend. The next two or three weeks the formula is: details plus ORGANIZATION plus the type of language appropriate. Stress begins shifting from the *what* of writing to the *how*. During the remainder of the quarter the formula is: details plus organization plus STANDARD LANGUAGE.

Writing in the class begins with a personal letter, goes through various types of exposition, and ends with a

business letter of application for the type of position which the student thinks he would like at the end of four years. I have found that in state colleges the practical Flesch-type of writing is more valuable than the literary essay-type. The value of literary writing in the students' lives, however, is not slighted, as will be seen from the final project of the quarter.

All the work of the quarter leads up to a two-week series of panels on the subject of "The Best" in various fields. What is the best in the field of radio listening, music, movies, magazines, pocket books, books? And, finally, "What is best in life for me?" I have each panel write a report of its findings and of the discussion that follows. Together with a perfect copy of the best theme produced by each student in the class, these panel reports are bound into a class volume.

The movie I mentioned earlier was made last Winter Quarter by the best class which I have had to date. We made it during the last month of the second term, after research papers and other necessary projects had been completed in anticipation of the extra work. We borrowed cameras and lights from all over the campus, and we had the technical help of Wayne K. Howell of our library staff, a specialist in visual instruction who was keenly interested in our experiment. He operated the camera for us. Our old sets of committees worked very well, drafted into the new job of script-writing. Each committee wrote a part of the scenario. Then the whole was thoroughly revised and rewritten before production.

The movie told a story, of course, one we tried to make fairly typical. Joe Doakes, a country boy, has come up to Auburn to study agriculture, more specifically cattle-raising, and he is not in the least interested in the English class

he is obliged to take. He thinks his country dialect is good enough for his purposes. At first he is very critical of his professor and the visual aids and all the talk about levels of usage. He has never been aware that English had much place in his life, and he has always thought of the English teacher as somebody a fellow has to put up with. He is confused and disgruntled for a while about the committees. But then he gets the idea. From stumbling efforts at performing an introduction, he goes ahead until he can function well as chairman of a committee and can write an effective paper and give a good speech on the new and important place of cattle-raising in the South. For human interest we have Joe meet a girl and win her after rivalry with a city fellow. Joe finds that success with language has something to do with this aspect of life too.

Not every class, naturally, can be as successful as that one. And it may be that the complete pattern outlined here would become too complicated for a teacher who had more than one section. Yet there is no comparison between the vitality of this type of class and those which I have taught by traditional methods. An initial evaluation made last year by the Educational Research Service here, under the direction of Dr. Paul Irvine, showed that the students in the experimental section learned as much grammar as those taught grammar formally in other sections and that the quality of themes was superior. Certainly it will be worth while for further experimentation and evaluation to be made along these lines.

I offer the account of this experiment for the ideas it may suggest to those who are attempting to revitalize Freshman English by the use of communications methods. This is one of many ways in which students may come to connect words with the realities of experience.

Round Table

ENGLISH LANGUAGE STUDIES AND THE M.A. PROGRAM

The English Department of the University of Pittsburgh has recently been analyzing its graduate program and has been considering the position of courses dealing wholly or in part in English language studies, courses like Old English, history of the English language, and Chaucer. To aid in determining the position of these courses in a balanced M.A. program, the following questionnaire has been sent out to department heads in smaller colleges and universities in Pennsylvania, Maryland, West Virginia, and Ohio, the area that the Graduate school of the University would be most likely to serve:

Assuming that you were considering an M.A. as a candidate for a general instructorship in your department, please indicate (by encircling) which of the following you would most prefer to find on his record:

- A Six credits of Anglo-Saxon
- B Six credits of Middle English
- C Six credits of Chaucer
- D A, B, or C without preference
- E Three credits from A, B, or C without preference
- F Six graduate credits in the history of the English language
- G Graduate credits in advanced grammar, modern or historical
- H Either F or G without preference
- I A, B, C, F, or G without preference
- J Training entirely in other fields to the exclusion of all such courses

This questionnaire has some obvious demerits. The most serious is that some department heads might have a tendency to request so much preparation from M.A. candidates for instructorships that the total program would have to total sixty or seventy credits. Yet the results of the questionnaire should be reasonably indicative of

preferences of prospective employers of graduate-school products; if their indications of what they want are invalid, how can we frame satisfactory graduate programs?

Thanks are extended to the department heads of the following colleges and universities for their courtesy in sending back answers:

Akron, U. of	Kenyon
Albright	Lake Erie
Allegheny	Lincoln Mem. U.
Antioch	Lycoming
Baldwin-Wallace	Marietta
Bethany (W.Va.)	Marshall
Bucknell U.	Miami U.
Butler U.	Mount Union
Capital U.	Muhlenberg
Dayton, U. of	Muskingum
Denison U.	Oberlin
Dickinson	Ohio Northern U.
Duquesne U.	Ohio U.
Fairmont State	Scranton, U. of
Franklin and Marshall	Susquehanna U.
Geneva	Thiel
Gettysburg	Toledo, U. of
Grove City	Villanova
Hiram	Waynesburg
Hood	Western Maryland
John Carroll U.	Westminster
Juniata	Wilkes
Kent State	Youngstown

There is no reason to suppose that this is not a reasonably representative list of smaller colleges. It omits the rapidly rising teachers' colleges, but there is no apparent reason why their answers would show any marked variation from the replies received.

The replies are somewhat difficult to evaluate, since many department heads marked more than one letter and since many added notes emphasizing, defending, explaining, or modifying their choices. A professional statistician or poll-taker might blink at the procedures used in tabulating

results, but the following seems a fair statement:

1. Totals of all entries marked on all questionnaires follow:

A (Anglo-Saxon), 11	F (Hist. of Eng. Lang.), 20
B (Middle English), 10	G (Grammar), 6
C (Chaucer), 17	H (F or G), 4
D (A, B, or C), 4	I (A, B, C, F, or G), 4
E (3 credits of preceding), 5	J (No language course), 1

2. Questionnaires in which only a single letter was encircled show the following totals:

A, 1	F, 2
B, 1	G, 0
C, 2	H, 1
D, 3	I, 3
E, 0	J, 0

3. Drawing conclusions from the various combinations of letters marked or arranging them in any systematic order has been impossible. Answers showed a total of eighteen different combinations of courses desired. Four department heads indicated that they would prefer to find courses in Anglo-Saxon, Middle English, and Chaucer on a prospective instructor's record. Two others wished for these three and also for courses in the history of the English language. Five desired that candidates for instructorships have had courses in Chaucer and in the history of the English language. Three preferred to find courses in the history of the language and either Anglo-Saxon, Middle English, or Chaucer. Two wanted their instructors to have had courses in Chaucer and in advanced grammar. Single individuals requested other combinations.

4. It was interesting to note how many credits department heads of the smaller colleges expected in this group of courses. Many appeared to feel that half or nearly half of the conventional thirty M.A. credits should be spent on this general subject matter. One department head indicated that he expected eighteen credits; another, fifteen. Fifteen department heads expected twelve; ten expected nine; twelve only six;

and one was content with three. One person marked J to indicate that he did not expect any English language training of his applicants.

His explanatory note is quoted in part: "For college teaching, it seems to me, a wide range of reading in the body of English literature (and in parallel continental literature) is far preferable to specialized courses in history of grammar, semantics, or specialization in any one area." The extreme opposite is expressed in the following: "I consider the greatest single weakness in the graduate preparation in English to be gross ignorance of the nature of language. The most obvious way to remedy this weakness is to introduce the student to the historical development of his own language. . . . The more emphasis you can put on linguistic training, the better it will be for all concerned."

The procedure followed at other graduate schools likely to serve the four-state area involved was also examined. No graduate course in English language study is required for the M.A. at Cornell, Johns Hopkins, Ohio State, Pennsylvania, Penn State, Temple, Western Reserve, or West Virginia. A course in the history of the English language is required in one of the two M.A. options at Syracuse, Pennsylvania, Temple, and West Virginia require that courses in the history of the English language appear as part of the M.A. candidate's total record. If a candidate has not had an undergraduate course in the subject, he must take the history of the English language as part of his M.A. work. West Virginia adds a similar provision requiring some work in Chaucer. At Ohio State and Penn State many entering M.A. candidates are advised to take courses in the history of the English language. Johns Hopkins has no formal M.A. program and gives the degree only under unusual circumstances but advises most entering graduate students to take a course in the mother-tongue.

In view of these facts, the English graduate school faculty of the University of Pittsburgh has adopted a resolution whereby any M.A. candidate who expects to teach

English at the college level is advised to take one or more of the following full-year courses: Anglo-Saxon, Middle English, Chaucer, and History of the English Language.

Since department heads in smaller colleges and universities, the prospective employers of many university M.A.'s, appear to wish or expect of their instructors so much training in English language studies, it is difficult for any one—student, professor, or administrator—to maintain that the procedure followed in any of the graduate schools mentioned above is excessive in any way.

DONALD W. LEE

UNIVERSITY OF PITTSBURGH

TESTING ATTITUDES IN METHODS COURSES

Stimulating the student to develop a sound and consistent point of view toward his teaching is perhaps the most vital function of the methods course in English. Yet, once the methods course is taught, there seems to be no good way, short of putting the student into his first teaching position, of testing his attitudes toward crucial problems in the teaching of English. Even the practice-teaching period, which in most instances follows the methods course, may give no true indication of the student's basic attitudes, for most student teachers are so closely supervised that they are more likely to reflect the attitudes of their supervisors than their own newly acquired convictions.

A partial solution for this problem has been attempted in the following test, which provides the student with a hypothetical teaching assignment to which he is free to react. The description of the assignment is followed by ten questions. In almost every instance a factual statement is required for an answer, but each statement will almost surely be accompanied by a background of assumptions and attitudes which will be either implied or openly asserted in the student's reply. No attempt has been made to trick the student into revealing his inner-

most convictions, and neither has the teacher any safeguard against insincere replies. The test does, however, provide the student with an opportunity to think through some of the problems that are likely to confront him as a beginning teacher, to come to some tentative conclusions about those problems, and to have his conclusions evaluated by his methods teacher. The test follows:

You are hired to teach English in a small-town high school with an enrolment of 125 pupils in Grades IX–XII. Half of your students live in the village and the other half live in the country.

Your principal tells you that you are replacing Miss Prim, who will retire this year at the age of sixty-five. He adds that Miss Prim is an excellent disciplinarian—that the students are always very quiet in her classes and study halls, show her the highest respect, and are even courteous to each other—in her presence.

Miss Prim has the reputation of being the county's foremost authority on grammar, and her students are perennial winners in the regional spelling bees. She teaches faithfully the best classics in English and American literature and permits her students to read for book reports only those novels and plays which have stood the test of time for at least fifty years.

Yet in spite of Miss Prim's splendid devotion to the best in English language and literature, the principal tells you that her students use English "abominably" in their other classes and that they lapse easily into barbarisms on the playground. The history teacher complains that the students cannot write literate sentences on their examinations and that their oral recitations are slovenly and incoherent. Student lockers are stuffed with comic books that are read surreptitiously in study halls.

Written compositions of any sort are rare in Miss Prim's classes, and her students perform awkwardly in even the most elementary speech situations. Attendance at the junior and senior plays (which Miss Prim coaches) has fallen off markedly in the last six or seven years. English classes were recently dismissed to see the local movie presentation of *Macbeth*. Half the students did not even appear at the theater, and many of those who did behaved very badly.

You will teach ninth-, tenth-, eleventh-, and twelfth-grade English and a class in general science. You will have the tenth-grade home-

room, supervise one study hall, coach the junior and senior plays, assist the adviser for the school paper and the annual, and sponsor the Girl Reserves. The principal would like you to start a speech and drama club and to introduce some practical speech activities into your English classes. You may choose your staffs for the school paper and the annual (both mimeographed) from the best pupils in your classes, but the commercial teacher will take the major responsibility for these publications. The principal tells you that you may supplement the regular literature anthology for each grade by asking your students to buy any drillbooks you like so long as the total cost per pupil does not exceed one dollar.

Your principal asks you whether you can keep up the fine tradition Miss Prim has maintained for the last thirty years. He wonders whether you can improve the pupils' use of written and spoken English throughout the school. He asks you whether you can eliminate the slang and the comic books and build in your pupils an abiding and enthusiastic desire to read good books and to improve their own writing and speaking.

Please answer each of the following questions as specifically as possible in the light of the situation described above:

1. What will you say to the principal?
2. What plans will you make before school opens?
3. What will you do about the teaching of grammar?
4. How will you introduce speech activities into classes that have never had them?
5. How will you determine what plays to give?
6. What, specifically, will you do about comic books? Slang on the playground? Ineffective English in other classes?
7. What will you do about book reports?
8. What kinds of writing will you have your students do?
9. What steps will you take to discover and improve your students' tastes in radio, movies, and television?
10. How will you discover the real reading tastes of your pupils, and how will you broaden, heighten, and intensify those tastes?

Is the teaching assignment in this test typical? Is it representative of the assignments new teachers are likely to get? The author invites correspondence from other teachers concerning this point. He is particularly interested in this question, since 20 per cent of the students who have taken this

test wrote that they would not accept a teaching assignment as difficult as this one appears to be.

MAURICE L. RIDER

STATE TEACHERS COLLEGE
INDIANA, PENNSYLVANIA

HENRY JAMES AND THE UNDERGRADUATE

I had expected that readers of *College English* who admire Henry James and who have taught his novels successfully would enter a protest against the onslaught launched against him by Arthur L. Scott ("A Protest against the James Vogue") in the issue of January, 1952. The single reply, that of Maurice Beebe ("Henry James and the Sophomore," May, 1952), excellent as it is, does not meet quite squarely the issue raised by Mr. Scott, who, although he devoted most of his article to an exhaustive exposé of James, purported to be chiefly concerned with the effect of Henry James on underclassmen.

I ran across Mr. Scott's article, as it happened, on the day when I was preparing a final examination in a course in which we had read, in addition to novels by Stendhal, Flaubert, Tolstoi, and Dostoevski, James's *The Portrait of a Lady*. The course, to be sure, was not an "underclass course in American literature," but the really important issue is the reaction not only of Mr. Scott and his underclassmen but of undergraduates generally to Henry James. My course for juniors and seniors was made up of about sixty men, a large majority of whom were majors not in English or some other modern language but in the social and natural sciences. I was so annoyed by Mr. Scott's diatribe that I phrased a question which would give students an hour or more in which to comment favorably or unfavorably on Mr. Scott's thesis that "Henry James is nothing short of a disaster to the underclass course in American literature. He continues to breed in the normal student an active distaste for literature. Our insistence at the

early college level upon such a writer's writer as James is of more pernicious and far-reaching consequences than we care to conjecture."

No student who chose to answer this question defended Mr. Scott's thesis. One student wrote that James's presentation of Isabel Archer made him feel, as no other novelist had ever been able to do, what it would be like to be a woman! Portions of some of the other observations on Mr. Scott's thesis follow:

While an undergraduate cannot, of course, appreciate James as thoroughly as an advanced student, he certainly can have his knowledge and appreciation of literature increased. To me, James has been the most provocative writer we have yet studied, and, while I do not agree with all his principles of criticism, I certainly do not feel myself near "disaster." I feel certain that James is a first-class novelist.

The Portrait is the finest example of structural beauty that I have yet encountered in literature. It is symmetrical to the *n*th degree, an exemplary monument of a book. It indicates tremendous planning before the first word was set down on paper. One can almost imagine James drawing up a structural blueprint before starting his work.

James's characters are superior. Whether he develops them in delightful dialogue, soliloquy, or straight exposition, James never lets up or makes a wrong move. *The Portrait of a Lady* is a success, and anyone who regards it as a "disaster" is beyond the scope of my comprehension.

The beauty of the book is not the characters themselves, but the interactions and developments between the characters. Henrietta Stackpole, Caspar Goodwood, and Ned Rosier are not characters who keep you up late worrying about their salvation, but characters who portray personality types, cultural ideas. Put these characters into an ingenious plot, and a wealth of interplay of emotions, opinions, and action arises. To some classes in English, Henry James would be a "disaster," but, I think, a necessary one. To an intelligent class and, still better, a critical one, James can show us what most of us have forgotten.

James has tried to show us "a young woman affronting her destiny," and he has entirely succeeded. We are "amused," "charmed," and

"kept interested." Finally, he has tried to present to us the value of inner reliance in the face of outward adversity. Here again, with Isabel Archer, he has succeeded. She is his heroine, and, as a representative of virginal qualities, she cannot but idealistically be ours as well.

I can say without reserve that I found Isabel Archer one of the most penetrating characterizations that I have ever known. It is unusual for me to feel anger or pity or pride for a character in a novel, but I did so in *The Portrait*. There are, undoubtedly, weaknesses in the novel, but I still find it one of the best I have ever read!

FRED B. MILLETT

WESLEYAN UNIVERSITY

ON TEACHING ENGLISH COMPOSITION

The English Language Arts is in some respects an admirable book. It breathes devotion to the cause of democratic education and reveals on almost every page a tender concern for the welfare of the child. Yet the book as a whole is not satisfactory. It assumes many of the very points most in need of critical examination and strongly advocates some practices and ideas of doubtful value or even dangerous.

In order to be specific, I copy here verbatim a passage written several weeks ago by a college freshman. He had been asked to examine the truthfulness of the proposition that the teaching of American history always inspires patriotism, and as part of his argument that the proposition is entirely true he cited some of the experiences of the American armies in the second World War:

They rolled through France and into Hitler's own scared soil Germany. These two battles in which we lost one, and won the next. Is shown in history that the American army mit loose for a while, but we always come on top when the chips are down.

In conference with his teacher the boy proved unable to find any errors in the passage but finally was led to substitute "Hitler's" for "Hitlers," "scarred" for "scared," "might lose" for "mit loose," and then "may lose" for "might lose," and finally to rewrite

the passage so that it was intelligible though still naïve.

This passage is, of course, unusually bad; but many college teachers will bear witness that a high proportion of their entering freshmen, after twelve years of expensive public or private education, cannot either write or think clearly. Such a statement as the following, for instance, is typical of the students' naïve identification of the inner world of words with the outer world of fact: "A concrete word is a thing you can touch or see, etc." The law schools are in distress because of the number of students who cannot write precisely.

Several relevant facts were discovered about the past education of the boy who wrote that temporarily "the American army mit loose." He was given an A in composition by the teacher of his junior English class in high school. He was not required to do any writing in his senior year. When he went to junior college, he was put into a "remedial English" class and passed on with a C. He was given such good grades in English and other courses that finally he was admitted to the university. Now he is being sent back to do "remedial" work over again, and the prediction is that he will probably fail, with inevitable disappointment and discouragement. The whole affair is a sad story of bungling and ill-advised leniency from the grade school to the university. This boy was a student at one of the largest, best-equipped, and most costly high schools in a large city and at one of the newest and most costly of the junior colleges. The case is of

course somewhat exceptional; but even one such case should never have been allowed to occur.

In the limited space allowed me, I cannot say anything on what might have been done in grade school and high school to help this boy. The main point is that what was actually done agrees in many particulars with the recommendations made in *The English Language Arts*. "Nonpromotion," this book declares, is not defensible. "Achievement and growth are in themselves both a sufficient reward and a sufficient incentive" (p. 190). This, I think, is false and dangerous. It is true that the grade of failure should not be used in the lower grades. But certain things must be mastered before a child can go on to other things. To send him on (either to a job or to college work) before he has reached adequate levels of understanding and skill is to do him an injustice.

The English Language Arts is largely written in school-of-education jargon (which of course is not used by the best professors of education, to whose work we are all indebted both for pleasure and for insight). Occasionally the book is painfully delicate and ladylike: on page 373 we read, "What the h—." One is reminded of Ring Lardner's parody, which should have ended this sort of thing for all time: "Oh, what the h—!!" "Swear me, Kate, like a lady as thou art, / A good mouth-filling oath. . . ."

HAROLD E. BRIGGS

UNIVERSITY OF SOUTHERN CALIFORNIA

NCTE College Section Meeting at MLA

TOPIC: "The Humanist Dilemma"
 SPEAKER: WARNER G. RICE, University of Michigan
 TIME: Saturday evening, December 27, at 6:30
 PLACE: Hotel Bradford, Boston
 COST: Dinner, including gratuities, \$3.84

Current English Forum

Conducted by the NCTE COMMITTEE ON CURRENT ENGLISH¹

WHEN DOES A PARTICIPLE DANGLE?

Misrelated constructions employing the present participle or gerund are generally considered undesirable by teachers of composition, and especially by those who write textbooks. The alleged misrelation is of course the failure of the verbid to refer directly to the element it modifies. The usual reason given for considering the construction undesirable is that it awakens in the reader or listener a dissatisfaction, deriving from a feeling of imperfect form or from an absurdity faintly or broadly amusing. The examples given in the textbooks incline to the latter class. "Picking up the paper, the headlines glared at her."² "Riding my bicycle, a dog chased me."³ Perrin cites Professor Kennedy's gem: "Having swelled because of the rains, the workman was unable to remove the timber."⁴ One of my students wrote, "Having eaten our lunch, the old Ford chugged up the hill." These are "howlers" and justly deserve censure for their absurdity.

As an example of the dangling gerund *Handbook for Writers* cites "After putting a worm on my hook, the fish began to bite," and then adds gratuitously, "Fish are not that [*sic!*] accommodating."⁵ The same text

on page 225 offers the verdict: "*That*. Vulgate when used as an adverb." Page 4 of the same guide further elaborates: "*Vulgate* suggests the language habits of the uneducated, the dialogue in comic strips and realistic novels . . . such speech [and writing] is characterized by violations of formal grammar and by a heavy dependence on slang." Whether the authors of this *Handbook* were "uneducated" or were reflecting the spirit of comic strips and realistic novels the reader must determine for himself.

Returning from this digression to dangling constructions, it is clear (and I here dangle consciously) that the textbook writers disapprove of them. "It is important, then, that the participle, like any modifier, refer clearly to the element it modifies."⁶ "Dangling participles should be avoided."⁷ Even the linguistically generous Mr. Perrin says, "Dangling participles should be avoided simply because educated readers do not expect to find them."⁸

My contention is that educated readers do not expect to find dangling constructions because they neither look for them, nor are they conscious of them except when the constructions are grotesquely absurd. Dozens of my friends who are educated readers have read, in some cases more than once, Hervey Allen's *Anthony Adverse*. Not one has mentioned or has apparently been conscious of such constructions as: "Searching along the dock, it had taken him some time to find one [a doctor]"; or "Trying to sit up, the whole room had reeled."⁹ On college or high school

¹ Margaret M. Bryant, *chairman*, Harold B. Allen, Adeline Bartlett, Archibald A. Hill, Kemp Malone, James B. McMillan, Albert H. Marckwardt, Russell Thomas, John N. Winburne, and Harlen M. Adams.

² Edgar W. Lacy and Ednah S. Thomas, *Guide for Good Writing* (Harrisburg: Stackpole & Heck, 1951), p. 134.

³ Glenn Leggett, C. David Meade, and William Charvat, *Handbook for Writers* (New York: Prentice-Hall, Inc., 1951), p. 124.

⁴ Porter Perrin, *Writer's Guide and Index to English* (Chicago: Scott, Foresman & Co., 1950), p. 639.

⁵ Leggett, Meade, and Charvat, *op. cit.*, p. 125.

⁶ Lacy and Thomas, *op. cit.*, p. 135.

⁷ Leggett, Meade, and Charvat, *op. cit.*, p. 125.

⁸ Perrin, *op. cit.*, p. 639.

⁹ Hervey Allen, *Anthony Adverse* (New York: Farrar & Rinehart, 1933), pp. 168 and 657, respectively.

compositions these sentences would be "corrected"; in popular American literature they pass unnoticed. A recent publication of the National Council of Teachers of English, whose proof sheets were read by at least a half-dozen practicing college teachers of English, contains this sentence: "By noting these differences carefully for a moment, each word acquires a distinct personality."¹⁰

The dangling participle is by no means a lapse of a current careless age. Elsewhere I have developed the venerable history of this construction and concluded: "The textbooks, therefore, must modify their rules considerably. They must point out that although the initial participle or gerund phrase is frequently followed by an expressed subject, the subject can be and frequently is omitted when the meaning is not obscured."¹¹ Although this conclusion was first written over twenty years earlier, the textbooks bearing dates of 1950 and 1951 print the same prescriptions as those of two decades ago.

It seems to me unfair to penalize the amateur writer for a type of construction which passes unnoticed by educated readers

¹⁰ W. S. Gray (ed.), *Reading in an Age of Mass Communication* (New York: Appleton-Century-Crofts, 1949), p. 60.

¹¹ Robert C. Pooley, *Teaching English Usage* (New York: Appleton-Century-Crofts, 1946), pp. 107-13.

in the writings of the professional. When a student writes, "Removing the turf from some of these Roman roads, they are almost as if they had been laid yesterday," I shall issue no rebuke. I recall that Robert Louis Stevenson, who was held up to me in my youth as a model of composition, once wrote, "Thence, looking up, and however far, each fir stands against the sky no bigger than an eye lash."

The standard to apply to these constructions seems to me to be one of communication rather than one of form. A "howler" calls attention to itself by its absurdity and is therefore for purposes of communication less than successful. It deserves reproof on the grounds of interference with the transmission of meaning. But when the construction offers no bar to clarity of meaning and is free of absurdity, it should stand unchallenged even in a college exercise. *Permitting such misrelated constructions to pass unchecked, no harm is done beyond the violation of a textbook rule.*

This opinion does not question the right of any teacher to hate the dangling construction with all his heart. It does challenge his arbitrary condemnation of the construction in the writing of others when the result is neither ambiguous nor absurd.

ROBERT C. POOLEY

UNIVERSITY OF WISCONSIN

The future of our country will be largely determined by the ability of teachers to cultivate in American youth qualities of imagination and intellectual resourcefulness. . . . These qualities can be cultivated only in classrooms in which children are given an opportunity to develop their critical intellectual faculties by exercising them. The atmosphere must be one of free inquiry and open discussion appropriate to the level of development of the student. . . .

Now of course teaching in which young people consider real problems often creates difficulties. . . . These are the kinds of issues and problems which the children of today will be called upon to settle as the citizens of tomorrow, and school practices ought to prepare them to do so. . . . Our continued existence as a free people will be determined in large part by our ability to appreciate the fact that freedom in the classroom is directly related to freedom in the marketplace, the pulpit and the public forum.

—EARL JAMES MCGRATH, U.S. Commissioner of Education.

Report and Summary

THE U.S. OFFICE OF EDUCATION ANNOUNCED in mid-October that early reports indicated that the freshman enrolment in the nation's colleges was about 15 per cent greater than it was last year, pointing to a total of about 540,000 students in the entering classes this fall, almost as many as in the fall of 1949, when many veterans of World War II swelled the freshmen classes.

MAJOR GENERAL LEWIS B. HERshey, director of Selective Service, has warned students planning to enter college in 1953 that they will face much stiffer deferment regulations. These will be aimed at getting more men to start their college work after two-year draft hitches instead of before they go into service. The change in policy will not deplete college classes, however, he said, because thousands of men who will have completed their draft duty will be civilians again and ready to head for college campuses.

NEARLY 50 PER CENT OF ALL PRIVATELY controlled and church-related colleges are operating at a deficit, the *New York Times* reports. As a result, a new movement, one that is expected to alter drastically the concept of college financing, is sweeping the country. Co-operative organizations, consisting of private or church-related colleges and universities, have been founded in about twenty states, and other states are also planning to bring their colleges together on a regional basis. By co-operating, it is believed, the colleges will be able to secure more funds from corporations, business, industry, and individuals interested in maintaining free, independent colleges.

A COMPLETE ADMINISTRATIVE REorganization of the New York University

School of Education was announced recently by Dean Ernest O. Melby. The plan will integrate the school's twenty-eight departments into three general divisions, each headed by an associate dean. They are the Division of Scientific Study and Advancement of Education, the Division of Professional Studies in the Fine and Practical Arts, and the Division of General Teacher Education, Community, and Field Services. The reorganization has been accomplished to meet three major educational trends: community school teamwork, increased emphasis on advance study leading to doctoral degrees, and more effective integration of specialized professional studies.

UNION COLLEGE, SCHENECTADY, New York, is now offering tuition-free courses to anyone over sixty-five years of age as part of its contribution to the cultural activity of the community. Shakespeare, psychology, and labor relations are among the courses thus offered.

THE LIBRARY OF CONGRESS HAS received an endowment for the development of a national poetry center through the benefaction of Gertrude Clarke Whittall. Mrs. Whittall's purpose in establishing the fund is to stimulate public interest in poetry and "a deeper appreciation of the poetic arts through the medium of dramatic readers acquainted with the vocal techniques necessary to an effective interpretation of the work of gifted writers." The endowment also provides for the maintenance of a poetry room where treasured manuscripts, already contributed by Mrs. Whittall, will form the nucleus of a valuable collection which may be consulted by poets and scholars.

PLANS ARE UNDER WAY FOR THE establishment of an American Shakespearean Festival Theatre and Academy in Connecticut under a bill signed by Governor John Lodge setting up the project of a non-profit foundation. Lawrence Langner, of the Theatre Guild, originator of the movement, has announced that more than \$50,000 of the necessary \$552,000 has been subscribed. The plans provide for the Festival Theatre to train its own company in the Theatre Academy and present an annual Shakespearean Festival comparable to the one at Stratford-on-Avon. A wooden theater building and an Academy studio and workshop are on the building program.

PETER VIEREK, A PULITZER PRIZE poet who does not confine himself within an ivory tower, and whose *The Shame and Glory of the Intellectuals* has just been published, in an article in the *New Leader* (October 6) contributes an analysis of conservatism which has a pertinence which reaches beyond the melodrama of the 1952 elections. He remarks that a true conservative sympathizes with aristocracy, never plutocracy; that aristocracy serves, plutocracy grasps. The aristocratic spirit sustaining our democracy, he observes, is whatever conserves, not real estate values, but real values, not gold standards, but cultural standards. The only conservatism possible today, he thinks, and hence the "new" conservatism, is primarily moral and cultural rather than economic.

DORA V. SMITH HAS MADE A TAPE recording of a brief address introducing *The English Language Arts* for use at meetings at which she is wanted but to which she cannot go. All of it is up to her usual high standard, and in passages she outdoes herself in simple clarity and persuasiveness. The transcript of the recording is printed as the lead article in the *Scholastic Teacher* for September 24.

ELEVEN ARTS COLLEGES FROM Oberlin in Ohio to Bowdoin in Maine and one technical school (M.I.T.) have organ-

ized a Committee on Admission with Advanced Standing to study the feasibility of shortening the present sixteen years of school and college to fifteen. This would partially compensate the two years most of the boys will spend in military service before finishing college. At present the committee is considering the possibility that high schools may give, at least to selected students, such general education as is now given in the first course in various subjects in college. President Chalmers, of Kenyon College, is chairman of the committee, and William H. Cornog, president of Central High School, Philadelphia, is director of the study.

CONVENTION EXPENSES MAY BE included in the "Deductions" section of teachers' income-tax returns, according to a letter last May from the United States Treasury Department to the legal counsel of the Defense Commission of the National Education Association. If you attended the NCTE Boston meeting a few days ago, this information may reduce your tax perceptibly. Next year's meeting in Los Angeles may look more feasible, too.

EDUCATIONAL RADIO IS GROWING up. On September 14 the National Association of Educational Broadcasters began to broadcast over the educational stations of the country a series of programs called "The Jeffersonian Heritage." The importance of the series lies in that the association has been able to focus adequate talent on such a serious matter as the ideas in the Declaration of Independence. The acting star is Claude Rains. Frank Papp produced and directed, Morton Wishengrad and Milton Geiger wrote the script, and Wladimir Selinsky composed and conducted the music. The whole was based on the research and writing of Dumas Malone, professor of history at Columbia University.

ADVICE ABOUT TESTS AND USE OF students' scores is now to be obtained from a new Evaluation and Advisory Service of the Educational Testing Service, Princeton,

New Jersey. (The ETS was formed about three years ago by the amalgamation of the Cooperative Test Service of the American Council on Education, some of the work of the College Entrance Examination Board, and other nonprofit agencies.) This division will answer inquiries, consult with representatives of schools and colleges who come to ETS to discuss their testing problems, visit schools, colleges, and workshops to discuss similar problems, have charge of exhibits, and distribute informative publications. When a member of its staff is asked to visit an institution to assist in setting up, revising, or interpreting the results of a testing program, a fee will normally be charged to cover his salary and expenses for the time spent; otherwise its service will be free.

The new service is to be directed by Paul Diederich, formerly of the University of Chicago, and before that a member of the Evaluation Staff of the Eight-Year Study of the Commission on the Relation of School and College. For particulars write to him at 20 Nassau Street, Princeton.

IN ENGLAND, THE *NEWS OF THE World* recently conducted a contest the results of which produced interesting educational implications. As a first prize for the best letter on "Why I'd like to meet Roy Rogers" its young TV comic-readers were offered an air trip to New York, a week there as a guest of Roy Rogers, and a ride down Broadway on Trigger. Within four days more than 75,000 letters had been received from all over Britain and Ireland. Inspection of the letters revealed a number of interesting points. Many unlikely candidates were prodded into taking pen in hand by hero worship; the standard of handwriting was high; grammar and spelling mistakes were not numerous; the use of slang and Americanese scarcely appeared at all; ecstatic longing frequently produced a telling style quite different from that characteristic of set compositions. These results might well raise some speculations on incentives to literacy, especially since British business and industry, like American, is continually set-

ting up endemic wails about the illiterate products of the secondary schools.

DEFENSE BULLETIN, NO. 46, ISSUED in September by the Defense Commission of the NEA, 1201 Sixteenth Street, N.W., Washington, D.C., is like a plum pudding—too full of good things for condensation. If you are interested in tax-savers' attacks upon the schools or in the threats to academic freedom, write to the secretary of the Defense Commission, Richard Barnes Kennan. This commission is one good reason teachers of all subjects and grades should belong to the NEA.

"THE LINGUISTIC ATLAS OF THE Upper Midwest of the United States" is explained by Harold B. Allen, its director, in *Orbis* (Bulletin International de Documentation Linguistique), Tome I, No. 1 (1952). This is the latest unit to be undertaken in the Linguistic Atlas of the United States. The others are New England, Middle Atlantic, and South Atlantic, all under the direction of Dr. Hans Kurath; North Central, under the direction of A. H. Marckwardt. Allen is directing this one in the Upper Midwest—Minnesota, Iowa, North and South Dakota, and Nebraska. Because the population is heterogeneous and in some cases newly settled, several adaptations in the procedures used in the other regions have been found necessary. The data show the two streams of immigration proceeding originally from New York and the Middle Atlantic States. The Middle Atlantic stream, which has here swung north, seems to be spreading and likely to become dominant. Another demarcation is that between the French and Spanish influences—as in the choice of *butte* or *mesa*.

NO TEACHER WILL WANT TO MISS "Such, Such Were the Joys," by George Orwell, in the *Partisan Review* (September-October). This is the first publication of a manuscript found after Orwell's death, a long chapter of autobiography in which he describes his schooling from the age of eight. Even more interesting than his vivid pic-

tures of English school life are the insights he gives into the way a young boy's mind works. There is great difficulty in knowing what a child really thinks and feels, and Orwell seems deliberately to have set himself the task of trying to recall and set down exactly how his mind worked during his formative years. For example, he remarks, people are too ready to forget a child's *physical* shrinking from the adult because of the adult's to him enormous size, that children are usually looking upward, and that few faces look their best when seen from below. And again, after describing some of his own adolescent unhappiness caused by his misinterpretation of statements made by his teachers with whom his line of communication was chronically very tenuous, he concludes by posing a question we might well ask ourselves: Is it still normal for a school child to live for years amid irrational terrors and lunatic misunderstandings?

"WHOREADS AN AMERICAN BOOK?"

Stanley T. Williams asks in the *Virginia Quarterly Review* for autumn. From experience lecturing in many countries and teaching foreign students at Yale, he says that American literature is read in all quarters of the world. The English are not greatly interested, still thinking of America as provincial. The Spanish like Cooper, Poe, and especially Irving. The Spanish Americans prefer Whitman, Poe, and Longfellow and are receptive to older writers—who did not approve the Mexican War. They do not see what the sin in *The Scarlet Letter* was or what E. A. Robinson is troubled about. The French are the best appreciators of our better writers and study them to a considerable extent in the universities.

What good does this wider diffusion of our literature do? It is useful in helping students, some of whom will later migrate to America, to understand American life. It is not primarily a craving for our kind of democracy that leads foreign students to read our literature. Partly it is discovering that our authors have the same skills that delight them in their own, and some find especially

in the pessimism of Melville and the tensions of Faulkner feelings akin to their own. The chief reason, however, is that in our widely varied books—for example, Faulkner, Emerson, and Willa Cather—they find a depiction of American life and thought as a whole and that they like this whole. Whether all this may lead to better international relations, Williams asks but does not predict.

ALL OF SHAKESPEARE'S HISTORY plays were performed in a Grand Repertoire at Antioch College August 26-31 and again September 2-4. The ten were reduced to eight by combining the three parts of *Henry VI* into one play. Each of the eight was earlier given alone for a week. The cast was partly professional and partly amateur. Continuous performance of each play was made possible by the use of an upper stage, an inner stage, stairs, and stair landings, with curtains sometimes used to hide the inner and upper areas. The actors say they "no longer care to act Shakespeare behind a proscenium arch" which separates "them from intimate contact with the audience." Arthur Lithgow is said by the *Shakespeare Newsletter* for September, which reports the festival, to have been the moving spirit. He thinks the simplification of stage and properties resulted in an unforeseen directness of communication.

"DR. IAGO AND HIS POTIONS" IS AN illuminating article by Robert B. Heilman in the autumn *Virginia Quarterly Review*. Heilman points out that the physician metaphor runs through the play to a surprising extent. Cassio and Desdemona both try to prescribe for Othello during attacks of his illness, but Iago waves Cassio aside, and Othello himself refuses Desdemona's offer to bind his aching head with the kerchief that is then lost with such disastrous results. But Iago persistently uses medical terms. This makes his villainy all the more heinous, for the physician is supposed to be particularly trustworthy. There are other shades of meaning which cannot be well stated in brief.

THE QUESTION AS TO WHETHER OR not Shakespeare was a Catholic is re-examined by William John Tudor in the October *Catholic World*. He discusses the subject in relation to the evidence—some of it new—concerning Shakespeare's family and relatives, internal evidence of the plays, and the manner in which Shakespeare used his sources. It all sums up to a good but not conclusive argument that he was.

THE THEATRICAL SEASON OF 1951-52 was such a total catastrophe, according to George Jean Nathan, who usually edits the *Theatre Book of the Year*, that he is omitting the issue for this year.

THE WRITINGS OF FRANZ KAFKA are perhaps better known than the characteristics of the writer himself. In the *Menorah Journal* (Vol. XL, No. 1) Johannes Urzidill, who knew Kafka in Prague between 1912 and 1924, and with him belonged to the same literary circle as Franz Werfel, Karl Čapek, and Max Brod, writes of some of his meetings with Kafka. Contrary to what one might expect, he says that Kafka was a true lover of nature, almost Thoreau-like, and that he liked to roam the countryside. In conversation he was clear and simple. "His road to the most abstract," says Urzidill, "came from the most everyday life." He also describes the life of a mutual friend of theirs, Karl Brand, which parallels closely that of the hero in Kafka's famous story "The Metamorphosis."

THE COMPLETE ISSUE OF *WAKE 11* is devoted to the literary achievements of Conrad Aiken, whose autobiography, *Ushant*, has just been published. It provides an excellent survey of the work of a writer who has made noteworthy contributions to American literature but who is not well known.

PERSPECTIVES USA, A NEW ANTHOLOGY magazine of American arts and letters, has just appeared. It is to be published quarterly by Intercultural Publications,

Inc., a nonprofit corporation established by the Ford Foundation, primarily for distribution abroad in English-, French-, German-, and Italian-language editions. The contents will be partly new writing and partly reprints. Each number will be edited by a distinguished American critic and will be 192 pages, eight of which will be full-color reproductions. The first issue includes "Recent American Novels," by Albert Guérard; "Goethe and World Literature," by Thornton Wilder; an essay-review of the poetry of William Carlos Williams, by poet Randall Jarrell; and several essays on music, painting, and politics. Single issues are \$1.50; subscription rate \$5.00. Address: Paragon Mailing Service, 1347 Adams Street, Brooklyn 1.

IN THE REPORT AND SUMMARY section of our March issue we very briefly noted an article by Edward Dahlberg in the *Freeman* which accused Professor Newton Arvin of plagiarism in his recent book on Herman Melville. As a result, one of our readers has demanded that we publish a rather long letter in which he rebuts Dahlberg and takes us to task for publicizing an attack on the integrity of a respected scholar without an adequate investigation of the facts or relevant circumstances. After much reflection and correspondence we have decided not to print the letter. We regret that special circumstances which are not of general significance contributed to a lapse in our habitual careful reporting and that we reported such serious accusations without first checking them thoroughly. We are sorry for it, but, having admitted our fault, we can discern that no benefit to Professor Arvin or our readers is likely to result from printing a rebuttal which, by reopening the question, might well revive that which is better buried and forgotten. We hope that our decision will be satisfactory to Professor Arvin (if he has any knowledge of our report at all) and to our correspondent, whose energetic defense of Professor Arvin's good name we respect.

W. W. H.
L. T. S.

New Books

Teaching Materials

BRITISH LITERATURE, Vol. I: *FROM BEOWULF TO SHERIDAN*. Edited by HAZELTON SPENCER. Vol. II: *FROM BLAKE TO THE PRESENT DAY*. Edited by HAZELTON SPENCER, WALTER E. HOUGHTON, and HERBERT BARROWS. Heath, 1951 and 1952. Pp. 992 and 1072.

The compilers of this anthology have provided not only large selections from the works of British writers from the author of *Beowulf* to Alun Lewis but also generous introductions to the several periods of English literature, extensive biographical-critical essays, and references to books for supplementary reading. In this way the student is given, within the compass of two large volumes, information designed to remove "the barriers of space and time" and special supplementary essays, such as those on the structure of alliterative verse, the pronunciation of Chaucerian English, and Mr. Karl Shapiro's "An ABC of Prosody," which will equip him to derive full profit and enjoyment from the literary texts. *British Literature* is carefully and handsomely produced—well printed and well bound, with excellent plates which provide literary maps, portraits, and other illustrations—and is obviously the work of exact and conscientious scholars who have also distinguished themselves as teachers.

The ample selections are supplemented, on occasion, with useful summaries when whole works cannot be included. Representation of authors and types is good (though some will regret a few omissions, e.g., Bunyan), and an attractive feature is the large section devoted to the moderns.

It may be questioned whether so much space (about one-sixth, in the first volume) should be given to supplementary materials, since some teachers will feel that its prominence diverts attention from the literary texts. Others, of course, will be grateful for a survey so complete that no ancillary history of literature is needed. Certainly the introductions are admirably planned, compact, and judicious, with only a few faults in proportion (e.g., the three pages on

Sir Walter Raleigh). If the level of critical comment is too sophisticated for many of those who will use the books in introductory surveys, it is hard to see how this difficulty could be avoided. Certainly *British Literature* is well planned for use in those summary courses which conclude, rather than begin, the curriculum in college English; and it can be used to advantage by any teacher of judgment and discretion. It is a worth monument to the principal editor and a credit to his colleagues.

WARNER G. RICE

UNIVERSITY OF MICHIGAN

AN AMERICAN RHETORIC. By WILLIAM W. WATT. Rinehart. Pp. 439. \$3.00.

An elementary composition text for college freshmen in which the author steers steadily down the middle of the path between prescription and description by making clear-cut distinctions about levels of usage. The style is informal without being undignified; the illustrations and exercises, drawn chiefly from contemporary writing and student themes, are lively. The chapter on spelling frankly admits that English is inconsistent (though not so inconsistent as student spelling!), and sensible suggestions and exercises are provided to help surmount the difficulties. There is a good chapter on "Clear and Cloudy Thinking" which discusses the elements of logic without bogging down in a quagmire of technical terminology.

TOWARD LIBERAL EDUCATION. Edited by LOUIS G. LOCKE, WILLIAM M. GIBSON, and GEORGE ARMS. Rev. ed. Vol. I: *TOWARD LIBERAL EDUCATION*; Vol. II: *INTRODUCTION TO LITERATURE*. Pp. 830 and 749. Each \$3.75; combined ed., \$5.50.

The general organization of these two volumes remains the same as that of the earlier edition, although the contents have been substantially changed by the substitution of new material. Volume I is a collection of readings; the subject matter of the first three parts concerns

the skills of learning; the succeeding sections concern the arts, science, society, philosophy, and religion. Volume II is devoted to literature of the imagination and includes more than a hundred and fifty poems, twenty short stories, and five plays, of wide chronology. Critical essays relative to some of the selections are also included.

THE FOUNDATION OF GOOD ENGLISH WITH ACCOMPANYING TESTS. By HERBERT B. NELSON and ROBERT B. REICHAERT. Rev. ed. Ginn. Pp. 204 (text) and 49 (tests). \$2.50.

A double-ringed workbook-handbook in heavy paper. It is conservative in usage, beginning with a dozen units in recognition grammar. It is progressive in its use of pre-test and self-correction.

WRITING AND THINKING. By NORMAN FOERSTER and J. M. STEADMAN, JR. 5th ed. Revised by JAMES B. McMILLAN. Houghton. Pp. 448. \$2.50.

The framework of this revised edition is that of the earlier ones, but the book has been very largely rewritten with two fundamental concepts controlling the revision: the need for helping the student to develop his power to communicate as opposed merely to helping him write correctly, and the need for presenting the facts of current English usage in accordance with the methods of modern linguistic science. Much of the material about rhetoric, however—unity, coherence, clearness, and emphasis—is essentially unchanged from earlier editions.

Correction

In October we carried a review in which a typographical error caused Professor Charles W. Dunn's *A Chaucer Reader* to be mistitled. This is published by Harcourt, Brace and Company, as is also *The Complete Works of Shakespeare*, edited by G. B. Harrison. Harcourt, Brace advises us that a college textbook edition of this volume is available at \$7.25. The boxed edition is \$10.00.

Audio-Visual

PARLIAMENTARY PROCEDURE. Coronet. Black-and-white rental: \$2.00. Sale price \$50.00. One reel, 11 minutes.

The title of the film is too broad for the scope of the content. Very little parliamentary

procedure is shown beyond that used in a civic meeting, a quick survey of the usual "order of business."

This film might well serve as a starting point for work in parliamentary law to obtain an orientation, to build an attitude. Though students learn by doing, there is instructional merit in the presentation of the continuity of a meeting, showing how one item of business smoothly and efficiently follows another.

There is question as to whether the film moves slowly enough. Pupils in a speech class in the reviewer's school who saw the film asked for more information on the handling of amendments to motions. Some pupils suggested that the labels of primary and secondary motions might have been more clearly applied to the exact wording of each amendment. Certainly the film should be followed by succession of other films on individual aspects—minutes, reports, motions, organizing a group, etc.

Obviously the film is trying to appeal to all groups. Men and women of different ages appear in the presentation, making the setup somewhat artificial. The speech students who have seen the film commented that there was too much smiling and too much talking to neighbors.

In the reviewer's school, teachers who have seen the film have not expressed unanimous approval. The majority agreed that (1) the presentation is clear; (2) the sound and the photography are good; (3) the film does invite discussion; (4) the film is authentic; (5) the film is in good sequence; (6) perhaps the film does provide learnings above and beyond what could be done by other means; (7) the film should not have tried to present the material in a ten-minute reel; and (8) the film should be purchased for use in speech classes (junior-senior level) and English III (emphasis on speech, sophomore level).

CATHERINE M. ADLER

JOLIET (ILL.) TOWNSHIP HIGH SCHOOL
AND JUNIOR COLLEGE

LITERATURE APPRECIATION: HOW TO READ POETRY. RUTH STRANGE, Educational collaborator. Coronet. Black-and-white, \$50.00; color \$100.00. 11 minutes.

It is good to see a film that appeals to both the teacher and the student. The treatment encourages audience participation and calls forth a certain sympathetic response even from

the poorer student. The film not only attempts to show but does show that understanding a writer, sharing his experiences, and learning certain poetic devices help to develop real enjoyment in reading poetry. Who could sit through this film without feeling the beauty of words and being moved to read more poetry "on his own"?

How To Read Poetry opens with a close-up of an unhappy lad who gazes with fixed indifference at his open book of poetry. The narrator speaks, "What do you do when you have an assignment to read poetry? Perhaps you think that's no fun. Do you give up? Or do you struggle through—grimly?" Then the camera picks up another young boy who is apparently enjoying his lesson in poetry; smiling and eager, he reads with an obvious relish.

The film proceeds to show what all readers can find in poetry. Against vivid and appealing nature backgrounds, the narrator quotes from such favorite authors as Thoreau with his *Walden*, Hayne and his "tall, somber, grim" pines, Wordsworth's "I Wandered Lonely." The film reveals that knowledge of a poet's life helps in understanding and appreciating his work. It aptly acquaints the student with the need for, as well as the delight to be found in, an understanding of poetic devices, best illustrated by Southey's "Cataract of Ladore."

The film ends dramatically with lines from "High Flight," a poem by a young fighter pilot who was killed when he was only nineteen. Here the student hears the sound of the plane, watches it as it flies—higher and higher—until he too for a moment feels that "high, untripped sanctity of space."

MARY MILLER

DANVILLE (ILL.) HIGH SCHOOL
AND JUNIOR COLLEGE

CONDUCTING A MEETING. Young America Films. Black-and-white. \$45.00. 10 minutes.

The film opens with a small group of adults meeting as a club. The meeting proceeds with alternating arguments and consequent lack of order followed by correction of parliamentary faults. At intervals a narrator interrupts the confusion and reviews the correct procedure; the members of the club accept and act upon his advice. In the course of the error-and-correction sequence, a motion is properly presented and discussed, the duties of a chairman are explained, the order of business is reviewed,

and the details of an amendment to a motion are demonstrated.

On the whole, the film is well done. Some students will prefer a club made up of young people, and others will wonder about the identity of the narrator. Although the film is listed for junior high school pupils to adults, it is probable the greatest practical value will accrue to upperclassmen in senior high school, to college students, and to adults. The film should prove valuable with such audiences as an introduction to a unit on parliamentary practice or for review of parliamentary procedures. The sound and photography are good but not outstanding; the explanations and review of parliamentary practices are excellent. A helpful "Teacher's Guide" accompanying the film is brief and practical.

HAROLD HUSEBY

LINCOLN HIGH SCHOOL
SEATTLE

HEDDA GABLER. Starring EVA LEGALLIENNE; narrated by MARGARET WEBSTER. Theatre Masterworks. 6 sides, 12-inch, 33½ Long-Playing. \$10.75.

One of Ibsen's better plays has received expert care in production as well as in its technical transfer to recording disks. The non-breakable vinylite is always practical for student-handling purposes and permits the wide range necessary to capture all the nuances of Miss LeGallienne's and Miss Webster's fine voices.

Being more of ideas than of action, the play is happily adaptable to recordings. The ruthless Hedda is as devastating a portrayal today as seventy years ago at her creation. Although Theatre Masterworks might have chosen other plays more suitable to the problems of high school students, nevertheless they have given the English teacher an excellent tool for introducing into the classroom a sample of drama at its best.

A PICTORIAL MAP DEPICTING THE LITERARY DEVELOPMENT OF THE UNITED STATES. Edited by HENRY J. FIRLEY. Illustrated by JEAN BOYS. Denoyer-Geppert Co. (5235 Ravenswood Ave., Chicago). 64"×44". \$6.00—\$41.50.

Nearly one hundred illustrations, many of them satisfactory drawings of authors' heads. Birthplaces are in many cases distinguished

from working places, and neat placards appear in regions which are the backgrounds of several important works. The Oregon, Santa Fe, Mormon, and other trails are marked by distinctive red traces. The scale is 50 miles to one inch. Very few dates appear.

The map is available on book paper, ledger paper, plastic-type paper, and with various mountings—at various prices.

Reprints

CRIME AND PUNISHMENT. By FYODOR DOSTOYEVSKY. A new translation and Introduction by DAVID MAGARSHACK. Penguin. Pp. 559. \$1.25. Paperback.

A HAZARD OF NEW FORTUNE. By WILLIAM DEAN HOWELLS. Introduction by GEORGE WARREN ARMS. Dutton. Pp. 552.

AN ANTHOLOGY OF ENGLISH DRAMA BEFORE SHAKESPEARE. Edited with an Introduction by ROBERT B. HEILMAN. Pp. 405. \$0.95. Rinehart. Paperback.

Includes *The N. Towne Betrayal*, *The York Crucifixion*, *The Wakefield Noah*, *The Wakefield Second Shepherd's Play*, *Everyman*, *Gammer Gurton's Needle*, *Friar Bacon and Friar Bungay*, *The Spanish Tragedy*, and *Dr. Faustus*.

HAMLET. By WILLIAM SHAKESPEARE. Edited with Notes by GEORGE LYMAN KITTREDGE. Ginn. Pp. 298. \$0.60. Paperback.

THE LIFE OF SAMUEL JOHNSON. By JAMES BOSWELL. Abridged, with an Introduction, by BERGEN EVANS. Random House. Pp. 559. \$1.25.

Professional

THE COLLEGE AND THE COMMUNITY. By BAKER BROWNELL. Harper. Pp. 248. \$3.50.

GENERAL EDUCATION. By JOHN P. WYNNE. Bookman Associates. Pp. 251.

Here are two provocative books which should stir the thinking of every teacher.

The College and the Community is a sharply critical study of higher education in which the author deplores the chasm between the university and the human community. In Part I he describes "the costly and pretentious failure of the humanities" and the only "segmental success of science" in the university; in Part II he makes stimulating suggestions for the reconstruction of higher education.

Dr. Wynne describes the theory and practice of general education, its aims and techniques, its strengths and its weaknesses. He also provides concrete suggestions for the construction of a curriculum for higher education.

Most teachers are grappling with the problem of trying to reach, in one class, students of very varying abilities and interests. These two books will enable them to see their classroom problems against the broad background of American educational practices, and, although they will not find all the answers to their questions, and they will not agree with all the answers given, both books will incite them to re-

examination of their own techniques and provide usable ideas.

CRITICS AND CRITICISM: ANCIENT AND MODERN. Edited with an Introduction by R. S. CRANE. University of Chicago Press, 1952. \$6.00.

Critics and Criticism accomplishes for the "Chicago School" of criticism what had been accomplished for the "New" Critics by 1942 and for the Neo-Humanists by 1932: It makes readily accessible enough essays by its practitioners to facilitate a grasp of the leading principles of an important development in literary studies. Especially efficient is Ronald S. Crane's "Introduction" with footnote cross-references to illustrative pages by other writers elsewhere in the volume. Besides this, the editor contributes four other essays. Richard McKeon also contributes five and Elder Olson five. There are two others, each by W. R. Keast, Norman Maclean, and Bernard Weinberg. Only six of the essays are printed here for the first time.

The essays are grouped into three parts, the first assessing the "adequacy of such current theories" as those of Richards, Empson, Brooks, Warren, and other "New" Critics. Surely this section would have been better if some attention had been given to discriminating the Chicago position from that of, say, Maritain and other

Aristotelians elsewhere, or to developing relevant attacks on other schools of criticism.

The second section (almost half of its pages by McKeon) offers "new interpretations of some major critical theories of the past"—chiefly Aristotelian and Pseudo-Aristotelian (medieval and neoclassical). If Sections I and II were reversed, it would be painfully clear that all the major critical theories from Lessing to the Russian Formalists have received inadequate attention. Nevertheless, in contrast to the "New" Critics, the Chicago group are aware of the history of criticism.

The third section deals with "various fundamental questions," and includes Crane's analysis of the plot of *Tom Jones*. But the book is notably short on essays applying its principles to specific works of art (except for two on *King Lear*). This cannot be justified by the theory, for the claim is made that the "peculiar virtue" of this method is that "it is suited to the literal investigation and explanation of poetic works in their uniqueness and particularity." We are entitled to ask, "Has this hope failed in practice?" And they are entitled to answer that this movement is not very old and that they preferred to forge the tools first and before that found it necessary to construct some heavy machinery for making the tools.

JOSEPH E. BAKER

UNIVERSITY OF IOWA

THE ALIEN VISION OF VICTORIAN POETRY: SOURCES OF THE POETIC IMAGINATION IN TENNYSON, BROWNING, AND ARNOLD. By E. D. H. JOHNSON. Princeton University Press. Pp. 224. \$4.00.

Here is a signal contribution to the growing shelf of studies devoted to "reinterpreting" Victorian literature. By combining a critical evaluation of the poetry of Tennyson, Browning, and Arnold with what we know of the relationship between artists and society in the Victorian era, Professor Johnson has produced a volume valuable both to the Victorian specialist and to the teacher of general literature courses.

It is well known that the esoteric imaginations native to the three Victorians and apparent in their early works were compromised in later years in order to increase the size of their audience and the range of their influence. Indeed, this has been a major factor in the dis-

esteem in which the poets were held early in this century. The contention here, however, is that the concessions made to society resulted in techniques for sublimating private insight without requiring the poets to give up the "unpopular" ideas fostered by their restive imaginations.

The bulk of the book is devoted to the identification of these insights within the ostensibly commonplace material of the poems. In many cases this treatment serves admirably to emphasize the true poetic contributions of the men and provides a basis for reassessment of their poetry. Although the treatment given Tennyson is perhaps the most revealing, the discussions of all three men are stimulating. Scores of poems by each poet are analyzed.

That all three suffered a loss in artistic station because of a double awareness of the duty of the poet is admitted; yet it is Professor Johnson's belief that the persistent if masked concern with ideas unpopular in and alien to the Victorian age produced subterranean influence of no mean consequence. Most of our subsequent poets may have better resisted this dual allegiance and remained artistically pure, but most of our subsequent poets have affected far less the world in which they lived.

IRWIN J. SULOWAY

CHICAGO TEACHERS COLLEGE

THE GOTHS IN ENGLAND. By SAMUEL KLIGER. Harvard University Press. Pp. 304. \$5.00.

An investigation in the history of ideas which reveals that the Gothic revival in eighteenth-century England, with its identification of aesthetic and political tastes, developed out of the political and religious ideas of the seventeenth century.

THE MORAL PHILOSOPHIE OF THE STOICKS. By GUILLAUME DU VAIR. Translated by THOMAS JAMES. Edited with Introduction and Notes by RUDOLF KIRK. Rutgers University Press. Pp. 134. \$3.50.

Du Vair and James were contemporaries of Shakespeare. Du Vair's essay was first published in France in 1585, James's English translation in 1598. Copies of both are almost unavailable. This new edition will aid the studies of all who are interested in the neo-Stoicism of the sixteenth and seventeenth centuries.

THE SUBTLE KNOT. By MARGARET L. WILEY. Harvard University Press. Pp. 303. \$5.00.

A study of the coexisting skepticism and faith in seventeenth-century England. A chapter each is devoted to Thomas Browne, Richard Baxter, Jeremy Taylor, Joseph Glanvill, and John Donne, from whose poem, "The Extasie," the book takes its title.

STUDIES IN THE LITERATURE OF THE AUGUSTAN AGE: ESSAYS COLLECTED IN HONOR OF ARTHUR ELLICOTT CASE. Edited by RICHARD C. BOYS. Distributed for the Augustan Reprint Society by the George Wahr Publishing Co. (Ann Arbor, Mich.). Pp. 367.

The essays in this volume were all originally published during the period 1917-51. In choosing them for reprint here, the guiding principle was to make the volume as useful as possible both to students just beginning research in the Augustan field and to scholars already at home in it. Much of the best scholarship of the last thirty-five years is to be found here, as well as a portrait, a biographical note, and a checklist of the writings of Professor Case. Lithoprinted.

PAUL BUNYAN: LAST OF THE FRONTIER DEMIGODS. By DANIEL G. HOFFMAN. University of Pennsylvania Press. Pp. 201. \$4.50.

A critical study of the legends which surround this mythical hero as he appears in the folklore, the popular literature, and the poetry of America.

FOLKLORE FOR CHILDREN AND YOUNG PEOPLE. Compiled by ELOISE RAMSEY. American Folklore Society, Philadelphia. \$4.50.

A critical and descriptive bibliography for use in the elementary and junior and senior high schools. Part II contains sources for teachers.

WRITING BOOKS FOR BOYS AND GIRLS. Edited by HELEN FERRIS. Doubleday. Pp. 320. \$2.98.

An anthology of authors' contributions to the Junior Literary Guild's monthly *Young Wings*, in many cases telling how the books selected by the Guild came to be written. Some of the more than one hundred contributors: Dr. Seuss, Phil Stong, Carolyn Sherwin Bailey, Carl Sandburg,

Jeanette Eaton, Kate Seredy, Jim Kjelgard, John J. Floherty, Armstrong Perry.

Pamphlets

COMMUNITY COLLEGE EDUCATION TODAY. By R. S. GILCHRIST, W. R. WOOD, H. S. BONAR, and R. R. FIELDS. National Association of Secondary School Principals (1201 Sixteenth St., N.W., Washington, D.C.).

A reprint of four articles from the March issues of the association's *Bulletin*: two on "What Is the Role of the Junior College?" by Gilchrist and Wood; two on "What Is the Place and Function of the Community College in Public Education?" by Bonar and Fields. Of interest to high school teachers because so many secondary schools are adding junior college years.

TELEVISION IN EDUCATION. American Council on Education. Pp. 35.

A brief report, prepared from the "Proceedings" to be published later, of the Educational Programs Institute held in April, 1952, at Pennsylvania State College. The institute was conducted by a committee of the American Council on Education, supported by three foundations, and brought together practically all those best fitted to discuss possible action to use the television channels temporarily reserved for education by the Federal Communications Commission. Less than half of the pamphlet is given to stating the advantages of such stations; the remainder to "next steps" in establishing them.

UNESCO: WHAT IT IS, WHAT IT DOES, HOW IT WORKS. By THIRD NATIONAL CONFERENCE, UNITED STATES NATIONAL COMMISSION FOR UNESCO. The Commission, Care of Department of State, Washington 25, D.C. Pp. 8. Free.

A very useful folder, available in class quantities. If students carry it home, no harm will be done.

TEACHING ABOUT THE UNITED NATIONS IN THE SCHOOLS AND COLLEGES OF THE UNITED STATES IN 1950 AND 1951. By UNITED STATES NATIONAL COMMISSION FOR UNESCO. Superintendent of Documents, United States Government Printing Office, Washington 25, D.C. Pp. 28. \$0.10.

College activities, sixteen pages; high school, three; elementary, four. Helpful to show to the superintendent of schools if he becomes jittery about your teaching in this area.

THE 6 R'S. Federal Security Agency, Office of Education. Pp. 24. \$0.10.

An illustrated plea for more funds for schools. Excellent device to give to Johnny to take home to Dad.

COLLEGE BOARD TESTS. By COLLEGE ENTRANCE EXAMINATION BOARD. Educational Testing Service, Princeton, N.J. Pp. 68.

How to take the tests, where, and when. Sample questions.

THE COLLEGE ENTRANCE EXAMINATION BOARD: 51ST ANNUAL REPORT OF THE DIRECTOR, 1951. Educational Testing Service. Pp. 80. \$0.50.

Nonfiction

THE DAYS BEFORE. By KATHERINE ANNE PORTER. Harcourt. \$4.00.

Miss Porter calls the collection of thirty-three pieces indicative of "the shape, direction, and connective tissue of a continuous, central interest and preoccupation of a lifetime." Grouped as Critical, Personal, Particular, and Mexican. Critical contains studies of five women—Gertrude Stein, Willa Cather, Katherine Mansfield, Eudora Welty, Virginia Woolf—and several men.

THE SHORT STORY IN AMERICA, 1900-1950. By RAY B. WEST, JR. ("20th Century Literature in America.") Regnery. Pp. 147. \$3.00.

Though admitting his fallibility, West courageously sets forth definite interpretations and estimates. His chief distinctions are between the naturalists, such as Crane, Dreiser, Anderson, Caldwell, and Lardner, and such "traditionalists" as Fitzgerald, Kay Boyle, K. A. Porter, and R. P. Warren. The difference is less in their social outlook than in their self-discipline in art. Hemingway and Faulkner belong among the traditionalists but receive separate, extended treatment. The book is informed and stimulating.

AN AGE OF CRITICISM, 1900-1950. By WILLIAM VAN O'CONNOR. ("20th Century Literature in America.") Regnery. Pp. 182. \$3.00.

This review of a half-century of criticism is organized by "movements," but, since these often overlap or parallel each other in time and since some writers seem to have contributed to more than one movement, the chronological pic-

ture is not entirely clear. The discussions of individual critics will be the chief ideas remembered by most students from a first reading. O'Connor happily rechristens the New Criticism as "analytical criticism."

ENGLISH PROSE STYLE. By HERBERT READ. Pantheon. Pp. 216. \$3.50.

A recently revised version of a book frequently reprinted since publication in 1928. Subtle, in some things apparently contradictory, declaring some qualities can be perceived only through in-born intuition, it is addressed to the elect who have time and special sensibility.

THE LETTERS OF HART CRANE. Edited by BROM WEBER. Hermitage House. Pp. 426. \$5.00.

Weber has printed all the letters he could find, without deletions except where some living person might be harmed by the remarks. Crane was almost without inhibitions, and these unstudied letters show very clearly the personality of the man. Whether careful study of them will throw much light on *The Bridge* and lesser works only time will tell.

THE OPEN NIGHT. By JOHN LEHMAN. Harcourt. Pp. 128. \$3.00.

Ten readable essays and two lectures, on European writers who died during the lifetime of the author. Lehman is an important British publisher, editor, and broadcaster. His opinions do not seem derivative. Subjects: Yeats, Virginia Woolf, Rilke, James, Conrad, Proust, Joyce, Edward Thomas, Owen, Capetanakis, Alun Lewis, and Rupert Brooke.

SAM CLEMENS OF HANNIBAL. By DIXON WECTER. Houghton. \$4.00.

When Dixon Wecter was made editor of the Mark Twain estate, it was a happy choice. He had a zest for research. He has written a family portrait with special emphasis upon the boyhood of Mark, who was born in the little town of Florida near Hannibal. The family soon moved to Hannibal. The father was a financial failure. Huck Finn lived across the street. This is a delightful picture of the river town familiar to many midwesterners. Wecter has followed family clues with happy results. Excellent.

THE MUSTANGS. By J. FRANK DOBIE. Little, Brown. \$6.00.

By the author of *The Longhorns*. A history of the wild horses of the western ranges, of the men who captured, rode, and annihilated them—for they are gone. The Indian too has his part in the story. When Columbus came, there were no horses here. The Spaniards brought them, and eventually wild horses in great droves were abundant in the Southwest and in California. The Arabian and Spanish forebears are traced, with tall tales and many legends. Jacket and frontispiece beautifully colored. Black-and-white illustrations. 376 pages.

SATAN'S PARADISE. By AGNES MORLEY CLEVELAND. Houghton. \$3.00.

One hundred years of the Old West. Cimarron, meaning "wild," "untamed," was the name of the little New Mexico town where Fred Lambert was born and later became sheriff. Mrs. Cleaveland was also born there. In writing of the days of her pioneer parents and later of her own experiences and those of Lambert, she has told a story of Americana that makes good reading. Those were "law on the hip" days. The drawings are Lambert's.

ABC FOR BOOK COLLECTORS. By JOHN CARTER. Knopf. \$3.00.

Valuable for collectors and all interested in rare books. Alphabetic dictionary of words and phrases used by collectors and booksellers. Informative.

THE BOOKS IN MY LIFE. By HENRY MILLER. New Directions. \$5.00.

"The purpose of this book, which will run into several volumes, is to round out the story of my life. It deals with books as a vital experi-

ence." There are interesting autobiographical chapters. As a boy he read Henty and Rider Haggard. He discusses many authors, many books, many tastes and methods in reading. He lists the hundred books which have influenced him most. *Robinson Crusoe*, *Peck's Bad Boy*, and *Alice in Wonderland* mingle with works of André Gide, Proust, Thomas Mann, Nietzsche, Plutarch, etc.

HEAR ME, MY CHIEFS! By L. V. McWHORTER. Edited by RUTH BORDIN. Caxton. \$10.00.

The great tribe of Nez Percé of our Far Northwest fought the last great Indian war in 1877. L. V. McWhorter did not live to complete this history, but he collected the material. The history is told from the Indians' point of view and largely from Indian sources. McWhorter had great respect for the Indian religion, which had well-established ethical and moral codes. To the many readers who have come to believe that the Indian has been the victim of great injustice this book will be of interest. 640 pages. Maps and pictures.

ETERNAL FRANCE. By MARTIN HURLIMANN. With an Appreciation by PAUL VALÉRY. Studio-Crowell. \$7.50. 216 pictures in photogravure.

Represented are beautiful views of rivers, of mountains, vineyards, and thatched cottages. Châteaux, cathedrals, city streets, and interiors are all incomparable tributes to the genius of the French people and their love of the beautiful. Historical notes. Index. 244 pages about 9" × 12". A gorgeous book.

IMPRESSIONS OF LINCOLN AND THE CIVIL WAR. By the MARQUIS ADOLPHE DE CHAMBRUN. Translated by GENERAL ALBERT DE CHAMBRUN. Random House. \$2.75.

The author's father came to the United States in 1864 as an unofficial envoy from France and planned to have his family come as soon as possible. Every Sunday he wrote to his wife of the people he met and of the progress of the war. He was keenly sympathetic with the North. The letters are intimate glimpses and very interesting.

ABRAHAM LINCOLN. By BENJAMIN P. THOMAS. Knopf. \$5.75.

The author is associate editor of the *Abraham Lincoln Quarterly* and editorial adviser to the

Collected Works of Lincoln project. He spent one summer with the Robert Todd Lincoln Papers. Any biography of Lincoln written before these source collections became available would now be obsolete—so Mr. Thomas reasons. He has written for students, laymen, and experts an accurate biography of the whole man and his family. Four maps, twenty-nine contemporary photographs; appendix on other Lincoln books. 548 pages.

THE AMAZING AMAZON. By WILLARD PRICE. John Day. \$4.00.

The author has made a very thorough exploration of jungles and noted the appalling savagery of natives. He is impressed by the wealth of the country and curious about its future. The mines are of amazing importance to the United States. Map and index.

CALIFORNIA EMIGRANT LETTERS: THE FORTY-NINERS WRITE HOME. Edited by WALKER D. WYMAN. Bookman Associates. \$3.00.

Fortune hunters who took part in the 1849 California Gold Rush wrote of their luck and their tribulations in letters to their families and friends. Many of these letters appear here. A fascinating social study.

SAINTS FOR NOW. Edited by CLARE BOOTHE LUCE. Sheed & Ward. \$3.50.

Clare Boothe Luce asked each of twenty of her friends to write of a saint of his own choosing. The writers are both Catholics and non-Catholics. The contributions range from St. Benedict by Whittaker Chambers to Francis of Assisi by Paul Gallico and St. Augustine by Rebecca West. Long. Line drawings.

MIDCENTURY JOURNEY. By WILLIAM L. SHIRER. Farrar, Straus. \$3.50.

By the author of *Berlin Diary*. "If you will come along with me on this midcentury-journey you will feel proud and glad, I think, as I did, despite the tribulations which beset us all, to be living at this tumultuous time in so great an age." This book is based upon Mr. Shirer's journey through western Europe and the United States. He constantly considered change and how it came about—1914-52. "We have endured an age of conflict. What can we do to bring about an age of peace?" Literary Guild October choice.

WE CHOSE THE ISLANDS: A SIX-YEAR ADVENTURE IN THE GILBERTS. By SIR ARTHUR GRIMBLE. Morrow. \$5.00.

In 1914 the author with his bride left England for the Islands of the South Pacific. They loved their adventurous life. He writes with charm of the natives, the few English residents, and a French priest; humorously of pests.

BEYOND THE HIGH HIMALAYAS. By WILLIAM O. DOUGLAS. Doubleday. \$5.00.

Many readers will remember *Strange Lands and Friendly People* written by Justice Douglas. As an unofficial observer, he traveled the trails of Central Asia, often on foot, and mingled with all sorts of people. His descriptions of people, vegetation, and scenery are fascinating. Communism he believes is a real danger, as it crowds out tradition. America must win and win quickly, he believes—or the Soviet will. Very readable. End maps. Illustrations in color and in black and white.

LIGHT ON A DARK HORSE. By ROY CAMPBELL. Regnery. \$4.00.

Recognized as a leading English poet, the author has been soldier, traveler, bull-fighter, horse-trader, circus performer, literary critic, and radio entertainer. He proudly writes of his South African pioneer family and his adventurous boyhood. He is a man of many moods, and the tale of his life is good reading. The illustrations are his own drawings.

THE GLITTER AND THE GOLD. By CONSUELO VANDERBILT BALSAN. Harper. \$4.00.

The Vanderbilt heiress at eighteen married the Duke of Marlborough. A loveless marriage—millions for a title. She writes of her social experiences in England, a fascinating and glittering story. Later she was divorced and married a Frenchman. Interesting, blazing with celebrities of her day. Thirty-two photographs.

HENRY ADAMS: SCIENTIFIC HISTORIAN. By WILLIAM JORDY. Yale University Press. Pp. 327. \$5.00.

Henry Adams wrote a nine-volume *History of the United States during the Jefferson and Adams Administration*. Jordy analyzes the aesthetic meaning of the *History* and of Adams' historical essays to write a kind of intellectual biography of Adams as a scientific historian.

VICTORIAN SAMPLERS: WILLIAM AND MARY HOWITT. By CARL RAY WOODRING. University of Kansas Press. Pp. 252. \$4.00.

In the literary world of mid-nineteenth-century England the fabulous Howitts provoked much the same interest that Dorothy and William Wordsworth had earlier, and the Webbs and the Brownings later. They published voluminously (180 books in 700 editions), stimulated interest in the works of their contemporaries, championed causes, pioneered reforms. This is a friendly account of their activities.

THE BURIED LIFE. By GORDON N. RAY. Harvard University Press. Pp. 148. \$2.75.

Eight essays which in their original form were delivered as the Lowell Institute Lectures in 1950. Readable, entertaining, and important as a study of genesis in the revelation of the relation between Thackeray's fiction and his personal history. The author is the editor of the definitive edition of Thackeray's *Letters and Private Papers*.

THESE ARE THE SONGS: POEMS OF A CENTURY. By the SISTERS OF NOTRE DAME DE NAMUR OF THE CALIFORNIA PROVINCE. Pp. 95.

A collection of lyrics the publication of which commemorates the centenary of the opening of their first schools by the Sisters of Notre Dame in California.

COLLEGE NAMES. By ALBERT KEISER. Bookman Associates. Pp. 184. \$3.00.

A reference guide to the origin and significance of the names of American colleges which also provides a good bird's-eye view of the *physical* expansion of American institutions of higher learning. It appears that about 250 colleges are named for religious leaders; 150 for benefactors; about 50 for schoolmen; 2 for writers (Harriet Beecher Stowe and Paul Dunbar).

CHRISTOPHER PEARSE CRANCH. By F. DEWOLFE MILLER. Harvard University Press. Pp. 81. \$2.00.

Cranch was a Unitarian minister, minor poet and painter, and a friend of the great New England poets. He also had a sense of humor and a gift for drawing caricatures. Mr. Miller has presented here a biographical sketch of Cranch's life illustrated with caricatures taken from his

"Illustrations of the New Philosophy," in which Cranch took liberties even with Emerson's dignity! A delightful footnote to New England transcendentalism.

SPINOZA. By STUART HAMPSHIRE. Penguin Books. Pp. 237. \$0.65.

This first volume in a new Penguin series on philosophy provides a general introduction to Spinoza's teachings.

ENGLISH SOCIETY IN THE EARLY MIDDLE AGES. By DORIS MAY STENTON. Penguin Books. Pp. 288. \$0.65.

The third volume in the Penguin history series. A description, drawn largely from contemporary sources, of England in the two and a half centuries after the Norman Conquest.

Pamphlets

SUPPLEMENTARY STATEMENTS ON EDUCATION AND NATIONAL SECURITY. By ERWIN D. CANHAM, HENRY H. HILL, and HENRY T. HEALD. American Council on Education. Pp. 28. \$0.25.

The editor of the *Christian Science Monitor*, the president of George Peabody College for Teachers, and the chancellor of New York University make forthright statements on education policy, what it is, and what it should be.

READINGS IN INTERGROUP RELATIONS. By HELEN F. STOREN. National Conference of Christians and Jews (New York). Pp. 40. \$0.25.

A bibliography of writings on prejudice, race, ethnic group immigration, and understanding religious groups.

FEELINGS ARE FACTS. By MARGARET M. HEATON. National Conference of Christians and Jews (New York). Pp. 62. \$0.25.

Author relates the improvement of intergroup relations to fundamental principles of mental hygiene.

THE RESOLUTION OF INTERGROUP TENSIONS. By GORDON W. ALLPORT. National Conference of Christians and Jews (New York). Pp. 50. \$0.25.

Explaining the psychology behind group prejudices. Largely a negative appraisal of methods in use.

Poetry, Fiction, and Drama

THUDBURY: AN AMERICAN COMEDY.

By CLYDE BRION DAVIS. Lippincott. \$3.75.

Observe the subtitle. Otis Paul Thudbury was born into a family of wealth in 1880, at Tolland, New York. His story is told by a boyhood friend (poor) who worked for him all his life. "He never had a moment of self doubt and could justify anything he wanted to do." A wonderful portrait of a politician, an industrialist, and a newspaper owner. Time could be today or any other age—future? Popular, brilliant, powerful, forceful and influential, successful in everything but his immediate personal life. Good satire. Very real.

LOVE IS A PIE. By MAUDE HUTCHINS. New Directions. \$3.50.

An extraordinary collection of short stories and "plays for reading." A wide range and interesting. Readers of Mrs. Hutchins' inimitable *Diary of Love* will find here the same fantasy and originality—but enough is enough. Striking drawing on jacket.

THE BICYCLE RIDER IN BEVERLY HILLS. By WILLIAM SAROYAN. Scribner's. \$3.00.

Readers will be reminded of *The Daring Young Man on the Flying Trapeze*. Saroyan is forty-four now, and when his young son asked for a big bicycle, memories of his own youth came. From riding a bicycle, he says, he learned style, speed, grace, purpose, value, form, integrity, health, humor, music, breathing. A record of emotions; a song of life. Very interesting.

IT'S DIFFERENT FOR A WOMAN. By MARY JANE WARD. Random House. \$3.00.

George and Sally Cutter have three grown children, a lot of relatives, a doctor, friends, and a church—all the usual "suburbia" settings. There is much conversation, and very clever and amusing it is too, but, like the people themselves, it does grow monotonous.

THE BUILD-UP. By WILLIAM CARLOS WILAMS. Random House. \$3.50.

A well-known poet's first novel. The poet-physician tells a story of an immigrant family. Joe Stecher (German-born) was a very success-

ful man in his business. His wife, a clever woman, was socially ambitious and proud of her Scandinavian ancestry. They had two girls and a boy. But they had their sorrows and their troubles. A very human family story of people we all know. Convincing and very real. Unusual jacket.

REUNION ON THE WABASH. By STERLING NORTH. Doubleday. \$3.50.

In an old house in Indiana on the shores of the Wabash the Bigelows have assembled for a family reunion—an assorted group of strange and clashing personalities. A flood endangers the levee. A clever and interesting study of related people, with a wide range of interest in both theme and expression. Quite entertaining.

EAST OF EDEN. By JOHN STEINBECK. Viking. \$4.50.

This is not a Victorian novel. Cain lived east of Eden, and as children of Cain we are all ruled by both good and evil traits. This big story with many characters is in a sense a parable. Adam Trask is betrayed by his wife, who is mostly evil. The time is from the Civil War to World War II. The scene moves from Connecticut to Georgia to California. The theme is the struggle between good and evil in the individual and in society. There is a wide range both in incidents and in spirit.

HEMLOCK AND AFTER. By ANGUS WILSON. Viking. \$3.00.

The Wrong Set and *Such Darling Dodos* are collections of short stories which brought high praise to Mr. Wilson. This is his first novel. Bernard Sands, an English novelist, established a government-supported home for young writers. There are many obnoxious characters (intellectuals of a sort); some are sincere and interesting in a way, other indulge in mockery, sarcasm, and hypocrisy and worse. There are many minor themes, and some confusion results. A social commentary of some merit. It has style.

HAPPY RETURN. By ANGELA THIRKELL. Knopf. \$3.50.

Mr. Churchill has returned to office, and the spirits of the overtaxed Bartsetshire residents

revive. There are many characters and much conversation at teas, dinners, parties. Readers of Mrs. Thirkell's former novels will remember the Brandons and their friends and greet with pleasure new and old characters. Their social gatherings are fascinating.

WITCHES THREE. By FLETCHER PRATT, FRITZ LEIBER, and JAMES BLISH. Introduction, "A Plea for Witches," by JOHN CIARDI. Twayne. \$3.95.

Witchcraft, says Ciardi, was man's first science, and it predates his first religion. Do you believe in witches—are they still with us? Read and believe or not with either or all of these three writers. The stories are good.

MRS. REYNOLDS AND FIVE EARLIER NOVELETTES. By GERTRUDE STEIN. Yale University Press. \$5.00.

Volume II of the "Yale Edition of the Unpublished Letters of Gertrude Stein." Naturally the Stein touch in all.

THE REFUGEE CENTAUR. By ANTONIO ROBLES. Translated by EDWARD and ELIZABETH HUBERMAN. Twayne. \$3.00.

Jacket: "A fairy tale for adults, this is the story of a centaur, of how he was born and spirited away from his native land, and how he returned and what befell him thereafter." The story is many things—a satire, whimsey, a plea for individualism and freedom, a story of love tormented by hate. Originally written in Spanish and published in Mexico. The author is a Spanish refugee.

PRISONER OF GRACE. By JOYCE CAREY. Harper. \$3.50.

A young English woman of lost virtue was disappointed to find after a marriage of convenience that her husband was not a model. The story is told in the true Joyce Carey manner.

CHRISTMAS, Vol. XXII: 1952. Edited by H. E. HAUGAN. Augsburg. \$1.25 (paper); \$2.50 (cloth).

An annual to which many readers look forward. Beautiful printing and illustrating. Art, poetry, stories, music, reflect the joy of the Christmas season.

THE BEST AMERICAN SHORT STORIES OF 1952. Edited by MARTHA FOLEY. Houghton. \$4.00.

Twenty-nine stories, from well-known and new writers. The editor rates the past year as unusually fruitful in number and quality of short stories. She lists ninety-three stories on the honor roll. There is very wide variety, although many are about children or childhood. Few war stories. A panoramic view of American writing. Biographical notes.

TIME'S CORNER. By NANCY WILSON ROSS. Random House. \$3.50.

By the author of *I, My Ancestor* and *The Left Hand Is the Dreamer*. Louisa has had an unfortunate love affair and an illness. She enters an Anglican House of Retreat hoping to regain mental and physical poise. The sisters are kind to her, and the religious atmosphere is relaxing. Suddenly a dope-ridden teen-age girl is left at their mercy. Hastily a strange young doctor is called in. A dramatic situation develops. A complex emotional study of the tensions of modern life, of dope addicts, and of religious beliefs.

CAPTAIN MAROONER. By LOUIS B. DAVIDSON and EDDIE DOHERTY. Crowell. \$3.95.

In his Introduction William McFee says recent crises in American shipping have focused public attention on the history of mutiny, the subject of this sea yarn. A tale of adventure, of whalers, of a cruel captain, of drama and love. Based upon truth: the "Globe" was a real ship, the crew young New Englanders. Time, early 1800's. Another popular *cruel sea* story. Mr. Davidson has for many years made a hobby of research in piracy and crimes at sea.

GREAT LOVE STORIES. Edited by JOHN J. MALONEY. Bobbs-Merrill. \$3.95.

Twenty-eight stories: William Faulkner, D. H. Lawrence, Chekhov, Maupassant, are representative. Maloney has chosen authors within our Western tradition, from the Middle Ages to the present. Each story expresses some specific view different from the others. Boccaccio finds that love can inspire nobility, but these are not sweet tender stories of young love.

THE BEST SCIENCE-FICTION STORIES OF 1952. Edited by EVERETT F. BLEILER and T. S. DIKTY. Fell. \$2.95.

Fourth in the "Best Science-Fiction" series. Eighteen short stories. In the Introduction the

editors speak of the advent in the fourteenth century of *social literature*, dealing with the solution of social problems. Just as it prepared man's thinking for social changes of the future, *science fiction* is preparing man's thinking for the social problems he may encounter tomorrow. These eighteen stories deal with the interplanetary age—real or imagined. Fascinating, entertaining. Escape reading.

WRITERS FOR TOMORROW. Edited by BAXTER HATHAWAY and JOHN A. SESSIONS. \$3.00.

"A collection of fiction by writers of tomorrow for readers of today." Second series: stories written during the last four years by young men and women at the Writers' Workshop at Cornell University. They illustrate a change in competence and approach; they illustrate the themes which interest the young writer and stir his imagination. "As times change, so do people; there are lapses in our culture at large." An excellent foreword by editors.

USHANT. By CONRAD AIKEN. Duell. \$4.50.

Now in his sixty-third year, Aiken writes an "autobiographical narrative" in the third person. While there is family history, "the soul's landscape"—personality, the psyche—are his real interests. Beautifully written, provocative, of great depth. *Ushant* is original not only in title.

GOETHE'S FAUST. Translated by LOUIS MACNEICE. Oxford University Press.

A verse translation of both parts—for radio (B.B.C.). Cut to come within time limits and to be more readily followed by the listeners. Goethe planned to prune his poem and, MacNeice thinks, might have made many of these cuts. The rhymed verse is at times effective, at others halting. Some passages printed as free verse correspond to Shakespeare's prose. College students would require a minimum of help in reading this version.

DENNIS THE MENACE. By HANK KETCHAM. Holt. \$1.00.

Human, heart-warming, amusing cartoons (62 of them) that have appeared singly in newspapers throughout the country.

Reissues

SELECTED STORIES OF FRANZ KAFKA.

Introduction by PHILIP RAHV. Modern Library. \$1.25.

Fifteen of Kafka's best-known stories.

28 SCIENCE FICTION STORIES. By H. G. WELLS. Dover. \$3.95.

Two novels—*Men Like Gods* and *Star Begotten*—are included. As a master of science-fiction writing, Wells is not surpassed by our science-fiction space-ship writers of today. A thousand pages.

FROM HERE TO ETERNITY. By JAMES JONES. Scribner. \$1.98.

Unabridged. Hard-bound. Good paper.

TRILBY. By GEORGE DU MAURIER. "Everyman's Library." Dutton. \$1.25.

THE WITCH DIGGERS. By JESSAMYN WEST. Bantam Giant. \$0.35.

THE DESERT OF LOVE. By FRANÇOIS MAURIAC. Bantam. \$0.25.

Pamphlets

THE WRITER'S POINT OF VIEW. By SOMERSET MAUGHAM. Cambridge University Press (for the National Book League), 32 E. 57th St., New York 22. Pp. 23. \$0.75.

This lecture, delivered to a popular audience in England, advocates "the admirable virtue of reading purely for pleasure without any ulterior motive." The novelist should remember that "the purpose of art is to please." Also he insists that no one should attempt to write professionally unless he has so strong an urge that he cannot help it.

TRYGVIE LIE SPEAKS; RALPH BUNCHE SPEAKS; BROCK CHISHOLM SPEAKS; LORD ORR SPEAKS. Leonard S. Kenworthy (Brooklyn College, Brooklyn 10). Pp. 8 each. \$0.05 each. Quantity prices.

These 3½" × 6" booklets give one page to biography and seven to quotations.

EVERYMAN'S LIBRARY

New American Edition

\$1.45 PER VOLUME

The Flowering of New England

by Van Wyck Brooks. "One of the best literary histories in any language."—Carl Van Doren. #645A

The Way of All Flesh

by Samuel Butler. Introduction by George Moreby Acklom. #895A

Far from the Madding Crowd

by Thomas Hardy. Introduction by Mary Ellen Chase, Smith College. #644A

A Hazard of New Fortunes

by William Dean Howells. Introduction by George Arms, University of New Mexico. #646A

Naked Masks: Five Plays by Luigi Pirandello

Edited by Eric Bentley. With Introduction, Biography, and Bibliography. #647A

Examination privileges

E. P. DUTTON & COMPANY, INC.



300 Fourth Ave., New York 10, N.Y.

WHO KILLED GRAMMAR?

By **HARRY R. WARFEL**

Ready November 19th

PAPER BOUND

\$2.50

**UNIVERSITY OF
FLORIDA PRESS
Gainesville, Florida**

An Aid for WRITERS

Your students who are seriously interested in writing, fiction or non-fiction, can keep in touch with current writing and publishing through **REPORT TO WRITERS**—the new magazine for beginner and selling writers.

Brings each month the inspiration and practical guidance of outstanding American and English writers and editors.

Plus such interesting and helpful features as—

Manuscript Clinic
TV-Time
Battle Report
First Sales Forum
Deadline Market Letter

If not available at your College Book Store or Library, send direct. Only 25¢ per copy or \$2.50 for yearly subscription.

**REPORT TO WRITERS
MAGAZINE**

55 W. 42nd St., New York 36, N.Y.

**FIFTH
EDITION**

WRITING AND THINKING

**USEFUL
USEABLE
EFFECTIVE**

**Norman Foerster
J. M. Steadman, Jr.
James B. McMillan**

describe *Writing and Thinking*, a text which has helped thousands of college freshmen to achieve clarity and precision in their writing. Throughout the book the student is encouraged to think carefully and maturely and to write honestly and lucidly. Correctness is regarded as the appropriateness of language to cultural levels and functional varieties. From the new Handbook of Revision the student gets an objective attitude towards language, not a set of absolute dicta.

HOUGHTON MIFFLIN COMPANY

BOSTON 7 NEW YORK 16 CHICAGO 16 DALLAS 1 SAN FRANCISCO 5

NINE SHORT NOVELS

Edited by RICHARD M. LUDWIG, Princeton University, and
MARVIN B. PERRY, JR., Washington and Lee University

"The selection is an unusual one, and the editorial comments mature and stimulating."—Albert J. Guérard, Harvard University

622 pages. \$4.00

EFFICIENT READING

JAMES I. BROWN, University of Minnesota

Training for reading improvement: 65 selections, check questions, written exercises, answer keys, timing aids, progress record blanks.

301 pages. \$2.75

A COMPLETE GUIDE TO GOOD WRITING

HOWARD H. DUNBAR, MILDRED MARCETT,
FRANK H. McCLOSKEY, New York University

945 pages. \$5.00

Also available in two separate volumes:

WRITING GOOD ENGLISH

395 pages. \$3.00

READINGS FOR FRESHMAN ENGLISH

554 pages. \$3.50

ENGLISH DRAMA, 1580-1642

Edited by C. F. TUCKER BROOKE and N. B. PARADISE

Thirty of the most significant works of the Elizabethan dramatists exclusive of Shakespeare.

1052 pages. \$6.00

D. C. HEATH
AND COMPANY

SALES OFFICES: NEW YORK CHICAGO SAN FRANCISCO ATLANTA DALLAS

HOME OFFICE: BOSTON